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## The Ethical and Religious Force in Beethoven.

From the German of AMBROS.

Beethoven's compositions, especially his Sonatas, are types of the powerful life of his soul. He strove for the highest good, and transferred to his music his impressions of the world, which with his spirit's eye he beheld and estimated. The most various moods can be found in his Sonatas: love, anger, defiance, resolution, sadness, longing, deep melancholy, serenity, courage, raillery and wild merriment declared themselves, in a soul directed with all its strength towards the high and eternal. He had a deep, ethical nature; he grasped full human life, "finding his motives in the streets below" but "changing common language into the world's noble speech." He was a true idealist, inasmuch as he was not ashamed of familiar or trite experiences; for all and each became to him an Ariadne's thread to the sanctuary.

Beethoven occasionally wrote Christian music; but, let him write what he would, lightning from another world touched it. However manifold the expressions and mood, the ennobling and sanctifying spirit of the master pervaded all. A remarkable example of his power in this respect is the Pastoral Symphony. There he speaks with wonderful freshness and animation, as he wends towards the heights where Klopstock's Ode "*Der Frühlingsfeier*," meets him.

Earlier composers had given vent to their religious feeling in works ecclesiastical in form and purpose. To render a Symphony, a Sonata or a Violin Quartet, the medium for such a purpose had not been dreamed of, and Beethoven was the first to venture. His reverence for holy and eternal things was deep and true, and he has given expression to it in a number of compositions which are among his best, and which have been divided into three groups.

First, those relating to natural religion, that is, to thoughts of God, immortality, virtue and retribution. God is depicted as an almighty, all-true and holy being, the Father of all, who has created and sustains all, rewards the good and punishes the bad; a Christian idea thus composing the ground color. It is this higher light which transfigures the form of *Fidelio*, and shines in its fullest glory in the Ninth Symphony. To this class belong, besides several smaller pieces, the Pastoral Symphony and the C-minor Symphony, in which a higher hand suddenly opens the gate of the kingdom to a struggling wanderer of the night. "*An die Hoffnung*," the "*Abendlied unter dem gestirnten Himmel*" and the "*Wachtelschlag*" are happy echoes of the *Pastorale*. The incomparable Song to Hope, and the *Abendlied*, are poems which Beethoven wrote out of a full heart, the expression of his inner sorrow, hope and faith.

Mozart, having a presentiment of death, wrote his "*Abendempfindung*," similar in motive, yet very different. With him all is soft and dreamy; with

Beethoven, strong and sublime. One mourns that he must leave the pleasant world and dear friends; the other longs for the future and has scarcely a glance left for this earth. With still stronger tones has Beethoven in the C-minor, and in the Ninth, Symphony, painted his sorrows and struggles and his firm hope of victory.

The powerful language of the C-minor Symphony was soon understood and became popular. The Ninth fared differently. Bearing the impress of struggle and the victory of an individual and strong personality, it was too colossal for the people. It was the cause of Humanity defended. When the first performance took place, on the 6th of March, 1826, at Leipsic, the impression was "on the whole unfavorable," and even educated listeners lost their faith in the excellence of any further productions of the master. It was played and then laid aside as a dangerous monster. To Griepenkert belongs the honor of pointing out its high spiritual meaning and of showing how it rises above the subjective circle of feeling of the individual to the stage where the sight pierces the greatest heights and depths, and touches the loftiest thought of men. In 1858\* it crossed the ocean and was performed in New York. It is no longer a subject of study for the technical musician, though it has taken more than a quarter of a century to convert it from that into the spiritual capital of many. It is now often the chief piece at musical festivals. A devout quiet reigns among the hearers as the clear treble (?) hovers over them like a gray mist, when in rushes the Theme, as a knight in armor, to show himself, vanishing again behind the storm-cloud. If unrestrained storm rages in the first part, in the second, Humor from his magic lantern casts the strangest shadows upon this wonderful world; mild zephyrs in the *Adagio* bring the fragrance of flowers and the leafy rustling of unknown Elysian hedges and of a peaceful paradise; the Hymn of Praise at last embraces heaven and earth, and we, still trembling with the shock, rise in a better and leave in a purer mood for our recognition of this work.

The foundation of this Ninth Symphony is Schiller's hymn "*An die Freude*," thus occasioning in some minds the false conception that Beethoven merely treats of Joy, whilst he really handles another subject found in two verses of the poem, "*Alle Menschen werden Brüder*," and "*Brüder, über'm Sternenzelt, muss ein lieber Vater wohnen*." The Brotherhood of Men, the Fatherhood of God, are the ideas he would express, and in these ideas are peace and joy.

Next to this mighty group stands the second, which is specifically Christian, yet without any confessional coloring. It embraces the Oratorio of "Christ on the Mount of Olives" and the "Six Spiritual Songs" in the text of Gellert (Op. 32). Beethoven undeniably wrote these songs for his own gratification; from the world little gratitude was to be expected, and therefore they speak to

the heart and are truly the pious thoughts of a hermit. The first song: "I will pray before Thee," is the introduction to the rest.

If ever a Beethoven Union Society should be formed, it would be well to introduce among its statutes a section, to the effect that the Union should anxiously endeavor to buy up and destroy all scores or arrangements for the piano or voice taken from this Oratorio, and in all other ways to efface its remembrance. From beginning to end it lacks religious depth or awe; it is theatrical pathos, and sounds like a comic opera in its trivial motives and conclusions. It is very funny when Peter rushes forward and is with difficulty restrained by his master and the seraph; and again, when the Redeemer meets the death of the Cross with roudades in the style of the opera heroes, the impression is that of blasphemy. Nor does Beethoven do any better when he dresses up the word "*Leidenskelch*" (cup of sorrow), in the first Aria, with a pretty trimming of little notes, or places the Seraph as *prima donna assoluta* of the heavenly troupe. He apparently wrote this (1800) without being moved or warmed by the subject, and perhaps also, because the great success of the too lately published Oratorios of Haydn had rendered this kind of music popular.\*

The third group, in which we would place the specific work of Beethoven for the Catholic church, embraces his two Masses. His Mass in D, which he himself considered his best work, and his gigantic Symphony in D minor (the Ninth) are like the two pillars of Hercules. Symphony music cannot surpass the Ninth, nor church music the Second Mass. The manner of writing, the spiritual direction, even the meaning, is alike in both; both preach the same gospel, one in the tone language of the concert hall, the other in the diction of the Church.

Beethoven's First Mass is related to the similar works of Mozart and Haydn, as his earlier Symphonies are to theirs. There is a visible continuation and building up akin to them throughout, in the mode of writing and expression, but all richer, more glittering, laid in broader dimensions, more intense in expression of feeling. What chiefly characterizes them is that catholic fragrance of incense and glimmer of candles which Mendelssohn perceived in the Second Mass; an observation that honors his insight, for a man must have lived from his childhood in the Catholic church to feel this feature in its strength. This peculiarity cannot be explained by adhesion to the style of his great predecessors, for it is deeper. Beethoven, born in a Catholic land, educated in corresponding knowledge, his father a servant of an ecclesiastical prince, carried these youthful influences into his life. When he undertook a theme worthy of his art he was thoroughly in earnest, and when he composed the Mass for Prince Esterhazy, his early impressions returned in all their power, with that magic with which later years glorify the first. There should

\* It was performed in New York, and many times in Boston, long before 1858.—Ed.

\* This condemnation is indeed rather strong!—Ed.

be no dispute about Thorough-bass nor Religion, he thought; these were things conclusive in themselves. Yet such a strong, sincere mind must have had its doubts and inward struggles, and this work bore their coloring. In this Mass he placed the richest and highest results of his life. He showed therein what he had learned of fiery inspiration, of greatness, sublime flight of fancy, of inward feeling, of jubilee and complaint, of pain and bliss, of love, faith, hope. All the capacities of his loved art were displayed with masterly skill. "*Vom Herzen, möge es zu Herzen gehen*," he wrote on the score to the *Kyrie*, and to the *Sanctus* he added: "*Mit Andacht*."

It is wonderful that in all this power of expression the usual coloring of single sentences is visible. The relationship of the last part of the Mass with the final sentence of the 9th Symphony is unmistakable. There Beethoven begs for the peace which he, in his unhappiness, wants; he is overcome. In the C-minor Symphony, as in the Ninth, he reaches, through frightful conflict and emotion, the triumphal song, then humbly bends his head and throws a last glance, full of pain and hope, up to heaven. If Rubens mixed his colors with blood, Beethoven wrote with his own blood. In sublimity, like Handel, (the *Kyrie*); in artistic building up (?) of voice, like Bach; in magic sounds, like Mozart, (the *Benedictus*), the master has plucked for himself a garland of unfading flowers.

Composers of earlier times separated their sacred from their profane music. For Beethoven all music was the service of God; and here he reaches his hand to Bach; for to the latter, also, whether he wrote for a church choir or for a single piano, it was the same. To both men, Art, in and for itself, in its best purity and significance, was the highest aim for that spiritual life buried in God.

K. G. W.

### Biography of Palestrina.

(Concluded from page 413)

We cannot better illustrate the universal admiration which this effort of genius continues to this day to command, than by placing in juxtaposition the remarks of two eminent living writers, of very opposite views in most other respects—the Protestant historian, Ranke, and the Roman Catholic Bishop of Melipotamus. "The mass known by the name of Pope Marcellus's" (says Ranke) "surpassed all expectation. It is full of simple melody, yet will bear comparison, in point of richness and variety, with any that preceded it; its choruses separate and meet again; the meaning of the text is incomparably expressed; the *Kyrie* is all prostration, the *Agnus* is very lowliness, the *Credo* majesty. . . . By this one great example the question was set at rest forever, and a course opened in which have been produced the most beautiful works, and the most touching too, even to those who do not profess the Romish faith." And then he continues with a truly German enthusiasm: "Who can listen to them, and not feel his spirit stir within him? It is as though nature became endowed with tone and voice: as though the elements spoke, and the sounds of universal life mingled in spontaneous harmony to hallow and adore; now undulating like the sea, now soaring heavenward in exulting bursts of jubilee. The soul is borne aloft to the regions of religious ecstasy, on the wings of universal sympathy."

Dr. Wiseman's remarks on the mass in question are as follows:—"It is in six voice, having two basses and two tenors. As Palestrina intended to avoid all airs, and to give to each part an ever-varying movement; and as it was consequently necessary that each, from time to time, should repose; he took this expedient, and secured a firm substructure for his harmony, by the stability of his middle and lower parts, as the treble and contralto could well sustain the shriller harmonies. The effect of this arrangement is wonderful. In most modern choruses one or two parts, at most, have a movement, while the others are either kept on *sostenuto* notes, or else, if more

than four, in unisons. But in this mass, as in all his music, there is no *riempitura*, or filling up; every part, as Dr. Burney terms it, is a real part, as important as the other; all full of vigor, life, and movement. The consequence is, that when performed it has a power beyond most compositions in twelve or sixteen voices."

Such was the mass, so famous in the history of music, recommended by the Council, for whose decision it was written, as a model for all future composers, and still performed in the Pope's chapel on the Saturday in the Holy Week.

Palestrina was now at the zenith of his fame, in the full vigor and maturity of his intellect; and the ten years' period during which he remained at S. Mary's (from 1561 to 1571), was fruitful in great works. But we grieve to find that, notwithstanding all he had done for the Church, he was left to struggle with poverty, nay, absolute want. This, in a man of his high principle, and strict laborious life, could not possibly have been owing to any extravagance or irregularity on his own part. No, the true explanation is afforded us by the account of the stipend he received as composer to the Apostolical chapel, an appointment bestowed upon him on the production of the mass just mentioned, and which he was permitted to retain together with his post at S. Mary's. The beggarly sum attached to this high-sounding office amounted to about *twelve shillings a month*; and this for the "Prince of Music," as he was now called; the man whom all confessed to have rescued from utter ruin, to have revived and perfected, the decaying and degraded music of the Church. He was a man who from principle would not devote himself to the pursuit of secular music, although most people would think he had a motive sufficiently strong in the necessity of providing for his now numerous family; but he confined himself strictly to his own peculiar vocation, and this was his reward. "So dazzled and bewildered apparently were his countrymen with the splendor of his genius, that they forgot to provide for him the necessities of life. Palestrina was admired, lauded, and left to starve; and this has been the case with many, we have reason to fear, whose talents have been devoted to the same cause: at the present moment we know that in our own cathedrals there is no adequate income offered to organists or choir-masters; no income sufficient to induce a Church musician, even of the least self-interested views, to devote his days and nights to his own peculiar line of art. He must needs allow secular pursuits and engagements to encroach, more or less, upon his ecclesiastical duty; the Church comes to be regarded but as one engagement among many; and thus a secular tone is imparted to his opinions, his views, his compositions, his performance. Few there are whose devotion, like that of Palestrina, will enable them to suffer cheerfully, as he did, in the cause of their art. Shall we congratulate ourselves on the discovery that we do not, as a nation, stand alone in our neglect and contempt of those who deserve better at our hands; or shall the discovery cause us, as is more befitting, to blush deeply, both on their account and our own?"

Nor was the poverty of Palestrina, albeit great and distressing—distressing more especially on this account, that it prevented him, as he more than once pathetically laments, from publishing his compositions—the only way in which the faith of this great and good man had to be tried. His circumstances were no doubt bettered when, in 1571, he succeeded his deceased friend, Giovanni Animuccia (also a pupil of Goudimel), at the church of S. Peter in the Vatican. At this time he also became music-master of the Oratory of S. Philip Neri, and undertook the superintendence of the school of music which had been founded at Rome by his friend Nanino. But while applying himself with undiminished ardor to the duties of his calling, he was visited with severe domestic calamities. Three sons, who had given early promise of excellence, were taken from him by death; and his only surviving child, far from emulating the example of his father, did but give him cause to lament his continued undutifulness and rebellion. In addition to all these sources of sorrow, he had to sustain, in 1580, the loss of his wife—the darkest cloud, perhaps, of all that overshadowed the concluding years of his long and anxious life. The composition which he wrote on this occasion to the words of the 42nd Psalm, is nevertheless the expression of a calm and tranquil spirit, such as we may conceive to have lain far beyond the reach of outward troubles. This is the motet, "*Sicut cervus*," given by Hawkins in his "History of Music." So full are its subdued strains of faith and heavenly resignation, as to prove at once to us that the mature age of the composer has not belied the promise of his youth, but that he is in every respect the same; the same in principles, and the same in practice, as when he offered the first-fruits of his genius and devotion

to the chief Bishop of his Church, or implored the Divine aid upon his efforts to save the services of that Church from impending destruction.

Our composer retained his post at the Vatican until his death in 1594. Of the last fourteen years of his life there are few records remaining. Indeed, they would afford but scanty materials for the chronicler, varied, as is most probable, only by the alternation of public duties and private studies. We read of his attending, in the year 1586, with a body of singers, to assist in celebrating the erection of the Obelisk, set up in the Vatican by Sixtus V.; while of his private circumstances we have a more touching memorial, in the dedication of a book of Lamentations inscribed to the same Pontiff (and of which it has been said that the very preface is itself a lamentation), wherein he records, with his own hand, the want of means which so fatally interfered with his long cherished design of committing all his various works to the press.

Neither the want of resources, however, nor the indifference of those who ought to have been his most firm and zealous patrons, could make him waver in the course he had marked out for himself, or damp his accustomed ardor for composition. Poor as he was, he seems to have resigned to his friend Nanino the active direction, together with the emoluments, of the school in which they were jointly concerned, rather than divert to any secular occupation the time which he wished to devote exclusively to the choir. If he interfered, it was but occasionally, for the purpose of inspection, or to settle disputes.

To this period belong the Sacred or "Spiritual Madrigals," a style of composition new hitherto to Palestrina, being devotional music for the chamber rather than the church—a sign, we may suppose, of the gradual progress and increasing cultivation of vocal music. In point of pathetic tenderness and sweetness of expression they have never been surpassed.

But we are now being hurried rapidly to the close of the composer's life. The dedication before alluded to had been, in some degree, effectual. Persons of distinction, both among clergy and laity, had at last come forward with the means of presenting to the world those masterpieces which, on this account only, had been delayed. Their author was about to devote himself, with his accustomed ardor, to their production, when he was seized with sudden sickness, which soon gave symptoms of being fatal. In the month of January, 1594, being sensible that he could not recover, he received the Sacrament from the hands of his confessor and friend, S. Philip Neri. The last words he ever spoke had reference to the Church which he loved, and for which he had labored with such unremitting diligence and zeal. Calling to his bedside his only surviving son, he pointed out the means which had been supplied, and by whose bounty, of printing his hitherto unpublished works; and laid upon him a solemn charge to see it done as soon as possible, "for the glory of the Most High—such were his words—"and for the worship of His holy temple."

It is painful to think that these solemn words were utterly disregarded by his unworthy son, who squandered the money entrusted to the purpose, and sold besides whatever MSS. he could to the publishers of Venice. This final degradation, however, Palestrina himself did not live to witness. The fever terminated fatally on the 2nd of February, and the funeral train of the composer was swelled by the attendance of the most eminent musicians of Rome, whether writers, singers, or instrumentalists, together with immense crowds from the surrounding city and neighborhood, who assembled with one accord to do honor to his memory. A "*Libera me, Domine*," of his own composition, was sung by three choirs over his grave, and on his tomb was placed the inscription—

JOANNES—PETRUS—ALOYSIUS,

MUSICÆ PRINCEPS.

We have little further to add. Indeed we fear lest, as it is, we may have trespassed too far on the patience of our readers. But our object has been twofold; first, the information of the ordinary reader, whose curiosity may have been raised by the frequent and conspicuous mention of a name he can hardly have failed to notice; and, secondly, a desire to induce the musical student to turn his attention to a school of writing which, for skillful construction, solemn expressiveness, and graceful sweetness, is equal to any purely vocal school that has since existed. Should we have, in any degree, succeeded in either of these two objects, we shall be content. Thus much, however, in regard to the latter. We must require, as a preliminary condition, that our author be not judged by the modern system, by the modern rules and conventionalisms of music; that the student be not induced to throw up his score at once on finding, what he assuredly will find, and what may at



first jar upon his nerves; such things, we mean, as pure chord successions, without any, or with but little, preparation, and rarely tempered by chromatic tones; a sparing use of such combinations as to us of the modern school are most familiar; together with a frequent use of other things (such as rapid progressions to distant keys, etc.), which to us are inadmissible. We must stipulate that Palestrina's music be judged by a given standard; that it be borne in mind, that he had both the disadvantage of writing three hundred years ago, and also the advantage of writing, not in two modes only, as is the case with the moderns, but in twelve.

We subjoin a list of Palestrina's complete works (from Baini), together with the names of one or two modern publications above referred to, as being both ready of access, and containing some choice specimens of the master:—

Twelve books of Masses, for four, five and six voices.

Two others, in MS.

One ditto, for eight voices.

Two volumes of Motets, for four voices.

Five volumes of Motets, for five voices.

One volume of Offertories (68 pieces).

Two volumes of Litanies.

One volume of Litanies, in MS.

Three volumes of Motets, in MS.

One volume of Hymns for all holidays of the year.

One volume of Magnificates, for five and six voices.

One volume of Magnificates, for eight voices.

One volume of Lamentations.

Two or three volumes of Lamentations, published by Alfieri.

Two volumes of Madrigals, for four voices.

Two volumes of Sacred Madrigals, for five voices.

Selections from the above will be found in the "Cling Messes" and "Vingt Motets," Paris, Launer; "Anthems and Services for Church Choirs," Burns; the first number of the Motett Society's publications. Chappel, Bond-street; a selection recently published by Novello; and also several detached pieces.

### Emerson and his Lectures.

Many years ago Margaret Fuller wrote as follows concerning Emerson and his lectures:

"If only as a representative of the claims of individual culture in a nation which is prone to lay such stress on artificial organization and external results, Mr. Emerson would be invaluable here. History will inscribe his name as a father of his country, for he is one who pleads her cause against herself. If New England may be regarded as a chief mental focus to the New World, . . . we may hail as an auspicious omen the influence Mr. Emerson has there obtained, which is deep-rooted, increasing, and, over the younger portion of the community, far greater than that of any other person. . . . The audience that waited for years upon the lectures was never large, but it was select, and it was constant. Among the hearers were some who, though, attracted by the beauty of character and manner, they were willing to hear the speaker through, yet always went away discontented. They were accustomed to an artificial method, whose scaffolding could easily be retraced, and desired an obvious sequence of logical inferences. . . . Others were content to be benefited by a good influence without a strict analysis of its means. 'My wife says it is about the elevation of human nature, and so it seems to me,' was a fit reply to some of the critics. . . . Those who believed no truth could exist unless enased by the burrs of opinion went away utterly baffled. Sometimes they thought he was on their side; then presently would come something on the other. The partisan heard but once, and returned no more. But some there were—simple souls—whose life had been, perhaps, without clear light, yet still a search after truth for its own sake, who were able to receive what followed on the suggestion of a subject in a natural manner, as a stream of thought. These recognized, beneath the veil of words, the still small voice of conscience, the vestal fires of lone religious hours, and the mild teachings of the summer woods. The charm of elocution, too, was great. His general manner was that of the reader, occasionally rising into direct address or invocation in passages where tenderness or majesty demanded more energy. At such times both eye and voice called on a remote future to give a worthy reply; a future which shall manifest more largely the universal soul as it was then manifest to this soul. The tone of the voice was a grave body tone, full and sweet rather than sonorous, yet flexible and haunted by many modulations, as even instruments of wood and brass seem to become after they have been long played on with skill and taste; how much more the human voice! In the more expressive passages it uttered notes of silvery clearness, winning, yet still more commanding. The words uttered in those tones floated awhile above us, then took root in the memory like winged seed."

### Verdi, Gluck, and Bach.

[From the London Orchestra].

The worship-music of Sebastian Bach may be said now to be beginning to assert its real influence over the minds and hearts of the people: and this movement in the popular taste will mark a new phase in the development of musical art, and will tend to Bach's undisputed sway and supremacy in the highest branch of musical composition: that specially designated for use in the sanctuary. It is a great mistake to describe his Passion music as an Oratorio, using this word in its modern sense. The historical accounts of the Holy Evangelists are the foremost of dramas in thought and conception, in their life-like and epic character, but they are immeasurably removed from the very best attempts by any Oratorio manufacturer, ancient or modern. They stand apart from all theories of ethics or aesthetics, all theoretic or imaginative results; and have nothing whatever to do with the Biblical romantic or heroic novel, or with that presentation of scriptural episodes which a care for the good and beautiful may have condensed or expanded for the purposes of some two hours' musical display and some innocent amusement. At a certain period of the ecclesiastical season these historical records of the Passion of our Lord are presented as a part of the course or *cursus*, and they have always been sung from time immemorial. England in her quarrel with the Catholic Church neglected, if she did not altogether banish, music from her people's services, and struck out the Passion-music from her ritual. Germany, on the other hand, made her Reformation the starting point of a fresh musical progress. Choir singing in the vernacular was no new thing to her, and her church music was ever more in unison with the feeling of the people than that of Italy, France, Flanders, or England. The new spirit created the new style, and advance in technical skill and extension of the boundaries of true art received their impulses from the popular tide. Religious spirit preserved the use and employ of music in the sanctuary, and religion was the guardian angel and mentor at the right hand of the musician. Thus the influence of an unquestioned faith gave the individual, personal power and expression to the composer; and the solemn character of the service, its vernacular clothing, the introduction of the people's chorals, the school and city choirs, the amateur orchestras, bound him down to gravity of design and nobility of purpose, and kept him aloof from the prettiness and petty details of the secular play and the then growing musical opera. The simplicity and pathos of the evangelic records forbade any union with forms of music expressive of false conceptions and mere worldly interest.

The circle of the church seasons presented the leading incidents in scriptural history; and the musicians sought for increased power and new means to make them more and more attractive, more and more spiritually beautiful. Graces and ornaments in song, prettiness and elegance in instrumental execution, might please, but they could not elevate or exalt. The most serious subjects that could exercise the highest faculties of mind and soul called for grand ideas, and for the greatest number of such ideas. What was demanded was pleasure in worship, and not delight from mere artistic ends or social purposes. Hence the rise of that rich musical language heard in the productions of Sebastian Bach; the inexhaustible rhythm, the interweaving of three, four, or more of real melodies, the marvellous division of the choirs and orchestras, the constant employ of the double or extreme harmonies, the utter freedom from all harshness, the force and fire, the calm and repose, the tenderness and pathos, in fact the triumph of soul and heart over the mere mechanism and scientific outcome of the professor. His constant dependence upon whatsoever was lovely and pure led to that magnificence of subtlety and skill shown in every theme he touched. He was ever luminous, because ever looking at the light; ever lofty, because his thoughts were heavenward. His subjects were all true, teeming with beauty, and the source of all greatness in the heart of man. Here was the foundation—the only real foundation—for the highest results of art; and these principles are as strong now as in his day, as they were eighteen hundred years ago, or some four thousand years since. This insight of Bach into the mysteries of the spiritual world and its supernatural manifestations in this our lower sphere made him study and work until he acquired an unrivalled power over the harmonies of sound, and overwhelming range of expression. For splendor of language, perspicuity of subject, novelty of idea, grasp of the technical, and mastery over all the science of music, Bach has no equal; and yet all these high possessions are as nothing in comparison with the sweetness, love, and affection—the angelic tenderness of his spirit. Bach must ever be approached with all due reverence, and not without due preparation.

To acquire but the smallest perception of what is so eminently beautiful, so thoroughly lovely and saintlike, there must be the necessary gradations, progresses, and transformations. We are now listening to the great artist; the deepest and most profound intellect; the keenest wit; the perfect master who never left anything unfinished or untold? What more? If we have not his impulses and imaginings, his love and his faith, they are but so many pictures, tales that are told; we attain not to his meaning, and more than half his work is thrown away upon us. We must partake of his spirit and sympathize with his affections; then, and then only can we fully enter into his joy of the beautiful, and pronounce him to be altogether noble and good.

Every great man has his own ways, and it is for us to accept them and be thankful. Consummate knowledge treats no ordinary path. Bach's choruses have been thought to be rather rough work, and decidedly too short for the true oratorical form. When Bach writes his dialectic chorals, his contrapuntal commentary on the particular and important situation, no composer can be more expansive, argumentative, solid, or brilliant. In his renderings of the historical records he has his characters in the history—Our Saviour and his disciples; the Jews and their Bishops; Archbishops, and the like; the Roman Governor and his guards; and these real personages form his drama; and when the disciples or the soldiers cry out, they are not made to sing fugues or dilate upon musical themes, or show off in long divisions and answers in the authentic and plagal—mere mannerisms. They are human creatures, and treated as disciples and soldiers; they shout out like men in such situations, say their say, and are silent. In all the historic portions of the *Passione* of Bach, Bach has done what Gluck attempted to do in 1770, just forty years after Bach. Gluck congratulated himself that he had reduced music to its real function in the drama; that of not interrupting action, but that of aiding expression and adding to the intensity of the situation. "I forgo," he said, "that I am a musician, that I may contemplate only the personages of the drama." This is exactly what Bach did; but then he made no fuss about it, and never wrote an "*Orpheus*," and "*Alceste*." He established the highest form of the musical drama—so new and so true that people went to sleep over it for more than a hundred years; and it is just now forty years since Mendelssohn woke up Germany to the fact. Gluck's rule was not to stop the action that the auditors might listen to song or chorus merely. Bach's rule was to do what was right and keep the straight road. Gluck took the historical myth and treated it as a solemn truth. He made people cry over it. But it is easy enough to make people cry; a good cry is supposed to stand for exquisite taste and the highest critical faculty. Bach held a pure sympathy with the Evangelist—he shared his emotion and his thought; his spirit was present at the Brook, the Garden, the Palace, the Judgment Hall, and Mount Calvary. What words can duly represent such a spirit, or its true and mighty operations! His great power was in the invention and union of melodies, or what is known as florid counterpoint. Above this great power of unsurpassed technical excellence was the transcendent gift of imbuing all he wrote with the expression of his saintlike spirit. He had keen eyesight, but still deeper heart sight.

The Chorals in the "*Passione*" excite the liveliest interest; but what a satire are they upon the undevout and depressing modern hymn tunes with which musicians are in these times trying to tickle the ears of the poor people that go to church to hear modern church music! And then composers think they are performing feats of virtuosity, and doing something highly meritorious, and for the well being of metrical hymnody! We have had more than enough of this sort of no thought and crude conception, and we rejoice to find how our repeatedly expressed opinions on the state of modern music and present modes of study have been confirmed by the pen of the justly far-famed Verdi. [1] He had been invited to take the office of Director of the Naples Conservatoire. This he declined, his labors not admitting its acceptance. But he recommends to begin at the beginning, and learn first to write church music, to study Palestrina, and follow the examples of Scarlatti, Durante, Leo, and Marcello. "Learn," says this highly-gifted artist, "to compose with freedom, to dispose the parts naturally, and to modulate without affectation. Study the recitative, attend to this; and always write in good faith. Avoid the fascination of the orchestra, eschew florid harmony, and abhor all chords of the diminished seventh. Lastly, determine to know nothing of 'the music of the future.'" Undoubtedly good warning and excellent advice. No one wants to share the internal feelings and desires of half-hatched composers which in these days are impetrate, impatient, and implacable; and those of our

young professors who may possess artistic organizations will do well to ponder over this memorandum of a great [?] musician who has made his mark in his day and generation, and take them fully to heart. Verdi does not mention Bach, but he points out the way Bach trod, and the means by which others may walk in his steps. Bach's early works, as also Beethoven's, at the most only give promise of future excellence. Now, each stands in the harmonical heavens, bright and brilliant stars for inferior manifestations to watch and to worship.

At present there is no possible opportunity of hearing the music of Bach in its right and fitting place; but it is to be hoped that the Great Hall for Music and Art at South Kensington may not be closed on the Sundays. To foster and encourage music six days in the week and close the doors of this magnificent building on the seventh is worse than an act of mere Puritanism; it is rampant Vandalism. South Kensington Hall is the only place worthy of the music of Bach out of a cathedral; and until Westminster Abbey be open for it we trust that it may be there heard. But the people must join in the chorals. Unlike the congregation take part in the rendering of this mighty work, it will remain a performance, a concert, and this it will not bear.

### The History of Music.

TWELFTH LECTURE BY MR. J. K. PAINE.

[Reported for the Advertiser].

An unusually large audience attended the lecture on Saturday, attracted in no small degree probably by the interest of the subject—Handel and Bach. In the latter, said Mr. Paine, is to be found the culmination of Protestant church music, as in the former sacred and secular music were reconciled in the form of the Oratorio. Having traced briefly the steps by which the world was prepared for the coming of these two great masters, Mr. Paine gave an outline of their history. It is singular that they were both Saxons and were so nearly contemporaneous in their birth, Handel being the older by seventeen days. We need not give even a sketch of this part of the lecture, as the main facts in the lives of both are so well known. The contrast in their characters was very marked. Handel left home at an early age to seek his fortune, and was all his life engaged in turmoil and strife for the recognition of his talents. Bach lived a quiet and uneventful life, striving to do his duty faithfully wherever his lot was cast, and quitting a humble for a higher and more extended sphere of usefulness only when invited to do so. Handel never married, died rich, and lies in Westminster Abbey. Bach married early, brought up a large family of children, died poor, and lies no one knows where. Handel travelled extensively, was conscious of his talents and was ambitious of the world's esteem. Bach, although he must have known that he was the greatest organ virtuoso in the world, was contented wherever he might be, and, so far as is known, never had a wish to set his foot in a foreign land.

Handel's education and genius enabled him to become a universal master. He united in his music the intellectual and creative power and the learning of the German, the melodious vocalization of the Italian, and the clear, solid and simple expression of the English. His long service in the school of dramatic composition prepared the way naturally for the union of a high and devout religious feeling, a noble and elevated style and a beautiful and attractive form in the oratorios of a later period of his life. An interesting parallel was drawn between Handel and Shakespeare. The early comedies of the latter correspond to the operas of the former, while Shakespeare's tragedies and Handel's oratorios are the natural outgrowth of the forms which preceded them. And just as in the lifetime of Shakespeare his introduction of his keen wit into tragedy was condemned, so was the use of the air in Handel's oratorios. The earlier works of Shakespeare have been revived and are performed with success. It has been predicted that Handel's operas, now almost forgotten and never performed, will also be revived. We have not space to follow the lecturer through his analysis of Handel's music. An illustration was given of one of his styles, a most beautiful soprano aria from the opera of "Rodolinda," composed in 1725.

Bach was misunderstood even by his sons and disciples, but the effort at reviving his works has been so industriously carried out, that his music has come to be better known and more admired. It is but twenty-five years since his Passion Music according to St. Matthew was performed for the first time since his death. Mr. Paine spoke of him as the greatest sacred composer and the most intellectual musician who ever lived. Those who find his music cold and passionless are ignorant of his style. Handel's music has become antiquated, because he incorporated into it some conventionalities of the prevailing schools. Bach's music cannot grow antiquated. As a harmonist and contrapuntist, he stands pre-eminent among all who ever lived, and he deserves to receive the credit of having set on foot the great movement in the improvement of instrumentation to which Beethoven contributed so much. These two, Bach and Beethoven, were the most deeply sub-

jective of all musicians. In conclusion, a tenor solo from the St. Matthew Passion music, with a quartet in place of the chorus, was sung by Dr. Langmaid.

### THIRTEENTH LECTURE, MARCH 4.

The subject of the thirteenth lecture of the course on Saturday last was the progress of instrumental music after John Sebastian Bach, especially under his son Emanuel Bach, and Haydn. The constant tendency of musical growth, he remarked, was from objective to subjective. From the medieval church music sprang the Opera, and from the Opera resulted the development of the instrumental art. No earlier age could have produced a Beethoven. From the school of church music of the middle ages was developed the vocal art which admitted of the introduction of the passions. The art of instrumental music was an off-shoot from this and could not be at once emancipated from its bonds. It was only when the instrumental music was made to combine the polyphonic form of ancient counterpoint with the freedom of more modern song, the sacred and secular, the solid and the beautiful, that it reached its highest excellence. Bach was the true founder of modern instrumental music. His sons and disciples had only left to them to follow the course which he had prophetically marked out. In analyzing the old toccatas and fugues we are first struck by their purely formal character. They consist of a succession of musical sounds without the charm of a poetical feeling. This is only natural. The dry details must be first mastered before poetic genius can clothe its thoughts in words and sounds of beauty. The fugue may be compared to the Gothic cathedral of the middle age. We see the beauty of this part and that, and we admire the learning of the architect, but it is presumptuous in all but a few close students to say that they fully understand the idea that was in the architect's mind. In Bach's music we can trace his individuality, even in his most learned compositions. He shows us that he was a true poet. Von Weber calls him a romantic master and declares that it is his romantic power which gives him his hold upon musical people.

Bach's instrumental music may be divided into four classes,—his church music for organs; his sacred music for home, in which is to be included the most of his compositions for piano and violin, and the "Well-Tempered Clavichord" is of this class; his lighter secular pieces, and his concert music, concertos, sonatas, &c. In the last class he shows the most of the modern thematic mode of treatment. His Italian Concerto is of this character. Mr. Paine played two movements from the last-named position, to the great delight of the audience. The finale especially gave much pleasure.

The lecturer then gave an interesting history of the origin and growth of the Sonata and the Symphony before the time of Bach, and followed it with sketches of the lives of Emanuel Bach and Haydn. The former he regarded as having possessed but a tinge of his father's genius, and yet as having played a very important part in the development of instrumental music. His skill at improvisation and the contact with elegant society both imparted a sort of freedom and finish of style, which were of great importance at the time. Mozart and Haydn both looked up to him as a master in his way, and his work on the clavichord is still an authority, as his rules are still at the foundation of all correct playing of the piano-forte. A thoroughly delightful Rondo by Emanuel Bach was played by Mr. Paine, to illustrate the freedom and beauty of his style of composition. Mr. Paine regards Haydn as an unconscious reformer. His joyous disposition is traceable through all his writings, and yet there are few composers who show a more steady and material improvement, whose later works are more superior to their earlier ones, than Haydn. In his earlier Symphonies—of which he wrote the astonishing number of one hundred and nineteen—he had but three movements,—a slow movement between two fast ones. In the later Symphonies he introduced the Minuet, and imparted to it gaiety and jollity that it did not possess as the stately dance of elegant society. His operas, nineteen in number, are insignificant. His sacred music is deficient in deep, religious feeling. He was greatest in his quartets and trios. His use of the free thematic mode of treating his subject was dwelt upon by Mr. Paine, who defined the distinction between that mode and strict imitative counterpoint, which we are compelled to omit, with much else that was interesting in the lecture. The influence of Mozart's happy faculty of instrumentation is distinctly observable in Haydn's later works. In conclusion Mr. Paine played one movement from one of Haydn's later Sonatas.

### FOURTEENTH LECTURE.

(Reported for the Boston Journal.)

Mr. Paine's theme on Saturday was Gluck and Mozart, and the Modern Opera.

Before the advent of Gluck and Mozart, said the lecturer, the opera in Italy, France and Germany had developed certain national characteristics which had not yet reached their ultimate ideal in either country. The Italian opera had retrograded rather than progressed from the position held by Scarlatti and his best followers. The Hamburg opera, under Kei-

and others, was a short-lived attempt to establish a national German opera. Its brilliant star suddenly vanished from the musical horizon, and Germany, like all the rest of Europe, except France, was blinded for a time by the full light of the Italian opera. In France, however, a genuine musical drama had arisen under Lully and Rameau, and subsequently under Philidor and Gretry, who moulded the lighter opera into a fully rounded artistic form, thanks, after all, to the influence of the Italians, who had introduced Pergolesi's "Serva Padrona" with such wonderful effect. In the first stages of growth, the French comic opera, which emanated from the *vaudeville* and *chanson*, was built up by composers like Rousseau and Duni, Monsigny and Philidor, who wrote music more like *dilettanti* than trained musicians. It was reserved for Gretry to complete this branch and stand as the true representative of the national character of the French in the field of dramatic music. Meanwhile the tragic or grand opera of Lully and Rameau continued in existence, though the interest of the public centred in the comic opera, but the time was approaching when new life was to be infused into it, not by a son of the soil, but by a foreigner.

Christopher Willibald Ritter von Gluck was born in Weidenwang, in Upper Pfalz, on the 2d of July, 1714. His talent for music was evinced at an early age, and he was encouraged in his musical studies by the noble Viennese family of Lobkowitz. He became chamber musician for Prince Melzi of Lombardy, and at Milan received musical instruction from Sammartini. After a four years' course of study, he composed his first opera, "Artaxerxes," which was brought out at Milan with great success in 1741. He was forthwith invited to compose other works for Milan, Turin, Cremona and Venice, and in 1745 accompanied Prince Lobkowitz to London and Paris, where he brought out several operas. He did not find English soil favorable to his art, for the Italians had absolute control there. During his stay in London he made the acquaintance of Handel, whose music made a lasting impression upon him, and who consoled him for his want of success in England with the remark: "You have taken too much trouble with your opera for this place, for Englishmen require anything to be beaten out on drum-heads to please them." Gluck went to Vienna, where he was appointed chapel-master of the royal opera in 1754, a position he continued to hold ten years, during which time he composed a number of operas, making, also, a journey to Rome, where he was made a Chevalier by the Pope. It was not until nearly the close of his career as Chaplain-master at Vienna that he disclosed to the public his plan of a reform in dramatic music. It was the production of his "Orpheus," in 1762, that marked the beginning of this new and eventful period in his life. Hitherto he had followed the beaten path of the Italian opera. Even after this date he composed more or less in the traditional Italian style, and it was not before his opera of "Alceste" appeared, in 1769, that he turned entirely aside from the old course, henceforth to obey no master but himself. Finding Vienna unfavorable to the development of his plan of reform, he went to Paris in 1773, where he brought out his "Iphigenia in Aulide" a year later. The battles between the admirers of the comic opera, or *buffonists*, and the adherents of Lully and Rameau, or *anti-buffonists*, were renewed with fiercer fury than ever. The old French opera party found a champion in Gluck. The latter gave equal prominence to the declamation and action of the play, but his recitatives and airs were far more musical than those of the French masters, and the orchestra was employed far more independently and artistically. He did not make the pomp and glitter of the stage the chief attraction, but the spectacle was made to take a subordinate place in the total effect of the drama. The ballet was never introduced except to heighten the dramatic effect and give characteristic expression to the action of the play. Piccini was secured to head the Italian party, and seemed to triumph for awhile, but Gluck won a final victory with his "Iphigenia in Tauride," produced in 1779. Piccini also composed an opera on the same subject, but Gluck had carried the day, and German opera had for the first time in history achieved a triumph over Italian and French music. It was not long after this that the French claimed Gluck as a national composer.

Mr. Paine gave an interesting analysis of Gluck's style and contrasted it with Mozart's. If Gluck's intelligence had embraced the musical comprehension of Handel or Scarlatti, he would have forestalled Mozart as an opera composer. He did improve the principal forms of the opera, the recitative and air, but it was more like leading them back to the older and purer style. He approached the spirit of the Greek ideal. Gluck's thoughts, evidently, did not flow easily and spontaneously. He was not well skilled in polyphonic writing. This is plainly evi-



dent in those places where the several dramatic characters are made to declaim or sing in concert with each other. He then found it difficult to preserve the musical individuality of each. Herein it was that Mozart showed himself to be the greatest of all masters. The characters of Mozart's operas are musically-dramatic conceptions, while Gluck's are poetic-dramatic productions, merely colored or more highly animated by music. Gluck painted over the naked drawing, but the lines still show through. Mozart conceived them as identical, and with him they had no separate existence. Gluck divided the musical world into two parties, which Mozart, through his universal genius reunited, but which have been sundered again in this generation by Wagner and his followers. This wide breach is the result of bringing theoretical questions into the foreground by means of polemical writings, of trying to institute reforms through the intellect rather than by the spontaneous and gradual growth of concrete ideas and long experience.

Gluck was not the only direct forerunner of Mozart in the field of opera among his countrymen, independently of the Italians. In the latter half of the 18th century the German *opéra* arose. This form of musical drama was suggested by the French comic opera. It was called into life by John Adam Hiller (1728-1804), and the most prominent of its other composers were Carl Ditters von Dittersdorf, Wenzel Müller, Joseph Weigl, Leopold Gassman, Peter von Winter (who was one of the best of this class), Holzbauer, Wöfl, Zumsteg, Himmel, John Andre, George Benda and John Frederick Reichardt. The latter was the most prominent of the group.

The concluding part of the lecture was devoted to a most interesting account of Mozart, with some remarks concerning his influence upon music. Mozart was born Jan. 27, 1756, at Salzburg in Austria. His musical faculty was displayed almost in infancy. At the age of four years he composed some little pieces. Two years later he began to compose for instruments, and his first opera "La Finta Semplice," was composed when he was only twelve years old. Before he was 21 years old he had composed no less than 35 symphonies, 32 orchestral compositions of various kinds, serenades, divertimentos and pieces for wind instruments, 14 string quartets, 1 trio, 1 quintet, and 20 concertos for solo piano or violin with orchestral accompaniment. From the age of twelve to twenty-five he also composed 20 masses and 30 other sacred compositions.

Mozart is rightfully considered as the universal master. This unparalleled universality is not only displayed in his complete mastery of every kind of musical composition, vocal and instrumental, from a popular song to a grand symphony, from a simple dance to a solemn requiem, but in the rare adaptation of different national peculiarities of style to his own individuality. It was his mission to unite and beautify the national elements of music, which hitherto had remained apart. European music attained its concentration, for the first time in history, in his works.

The musical illustrations accompanying the lecture comprised an Aria from Gluck's "Iphigenia in Aulide" and another from Mozart's "Don Giovanni," both sung by Mr. J. F. Rudolphsen, and the playing by Mr. Payne of a *minuet* composed by Mozart at the age of four years.

## Music Abroad.

### London.

**PHILHARMONIC SOCIETY.** The first concert of the season took place at St. James's Hall, with this somewhat peculiar programme:

Symphony in D [first time].....Gounod.  
New Song, "There is a green hill far away" [first time].  
Mr. Santley.....Gounod.  
Saltarello [first time].....Gounod.  
Scena, "Far greater in his lowly state" [Irene], Miss Edith Wynne.....Gounod.  
Concerto for Violin, Herr Joachim Mendelssohn.  
Symphony in C minor [in compliance with the wish of the donor of the Bust of Beethoven].....Beethoven.  
Scena, "My child has fled" [Robin Hood], Mr. Santley, G. A. Macfarren.  
Duo, "Crudel perche," M<sup>rs</sup> Edith Wynne and Mr. Santley.....Mozart.  
Overture, "The Ruler of the Spirits".....Weber.

Mons Gounod has accepted the invitation to direct the performance of his own works.

N.B.—The Subscribers are respectfully solicited to be in their places by a quarter to eight o'clock.

The Bust of Beethoven, lately presented to the Philharmonic Society will be exhibited at this Concert.

Whereupon the *Musical World* (March 4) comments:

M. Charles Gounod has been in England during the war, and

he, we need not say, is a distinguished guest. After our fashion and to the extent of our light, we honor M. Gounod. His greatest opera is frequently heard in English lyric theatres, and always commands a "house;" his songs are encored in English concert-rooms; and his melodies are trotted, and ground, and whistled in English streets. Everybody knows M. Gounod; and looks upon him not simply as a famous man, but also as a pleasant acquaintance from whom much pleasure has been derived. Of course, therefore, a general desire to do him honor pervades the community; but, unhappily, the knack of carrying out that desire in a proper way seems wanting on every hand. In certain quarters no effort has been made to carry it out at all; and in other efforts has only resulted in grievous blundering. We can understand those, who, like the Director of the Monday Popular Concerts, have ignored M. Gounod altogether. That amounts to a frank confession of inability to carry out any fitting recognition of his presence, and is both honest and straightforward. At the Crystal Palace the managers have been less discreet, and, in honor of M. Gounod, have played the overture to *Mireille* and the ballet music of *Faust*, putting the last at the fog end of the programme, to serve the purpose of an "out-voluntary!" Mr. Henry Leslie, by way of acknowledging M. Gounod's presence at one of his concerts, actually inserted "Nazareth" in the evening's scheme! But it has been reserved for the Philharmonic Society to reach the climax of mistaken homage. The well-meaning directors of that time-honored institution make much, in their English way, of M. Gounod, and, doubtless, imagine the programme of their forthcoming concert to be a model tribute. What is it in fact? First of all, M. Gounod and Beethoven are put on the pedestal together; the living being there in the flesh—the dead in plaster of Paris. The result need not be told; for M. Gounod, famous though he be, is not a Beethoven. Next, the "C minor" symphony occupies the place of honor. M. Gounod's symphony in D opening the concert, and serving to cover the noise made by late arrivals. Lastly, not even a moiety of the programme is given up to the French composer, Mendelssohn's violin Concerto and Herr Joachim being introduced just where both united can put M. Gounod out of mind. But what does the following "N.B.":—"Subscribers are respectfully solicited to be in their places by a quarter to eight o'clock." Does it mean that M. Gounod will receive a grand ovation from a waiting and admiring crowd?—or does it signify merely that some of the Royal Family are expected?

**BACH'S PASSION MUSIC.** Mr. Barnby (says the *Musical World*, Feb. 25) is apparently resolved to make J. S. Bach's setting of the *Passion* according to St. Matthew an annual feature at his Oratorio Concerts:

It was the *Passion of St. Matthew* with which the Oratorio Concerts were "inaugurated" the other evening; and a more promising beginning of a new season (the third) of these sterling entertainments could hardly have been desired. Last year the oratorio was given at Exeter Hall; this time St. James's Hall was the arena. Without entering into any argument about the antagonistic claims of the two buildings, as fitted for the purposes of music, we may unhesitatingly affirm that the second performance of the *Passion* was far superior to the first. This is all to the credit of Mr. Barnby, whose endeavors to obtain as good a general execution as possible, without the advantage of such unlimited preparation as continental conductors enjoy, deserve hearty recognition. How arduous was the task he had set himself musicians need not be told. But he approached it undaunted, and success in a great measure may justly be said to have rewarded his spirited and praiseworthy efforts. That all the choruses—to the clear and emphatic utterance of some of which, the double choruses especially, the larger accommodation afforded by the Exeter Hall orchestra is, for evident reasons, more favorable—were equally well done, it would be untrue to say. Nevertheless, the average performance was singularly effective; and, on the whole, we have never heard the opening double chorus, "Come, ye daughters, weep with me"—to name the most elaborate and trying of them all—go so smoothly and with such precision. The antiphonal passages, where Zion exhorts and the faithful inquiringly respond, were admirably brought out; while the touching Lutheran choral ("O Lamm Gottes unschuldig"), which firmly pursues its course above all the intricate combinations of vocal and instrumental harmony, was heard throughout as if there had been nothing that could interfere with its distinct enunciation. After this successful dealing with what, although the oratorio begins with it, is the severest test of efficiency on the part both of singers and players, there was little reason to be apprehensive about the sequel. That the double-chorus, "Have lightnings and thunders in clouds disappeared?"—which, according to Mr. Barnby's arrangements, ends the first part—produced, as at Exeter Hall last year, the effect of the evening, may easily be credited; and yet we must again protest against the omission of the splendid and nobly wrought out chorus, "O man, thy heavy sin lament," which, according to Bach's own score, succeeds it. Any true lover of Bach's music would greatly prefer having this chorus retained to hearing its immediate precursor

twice over, as was the case the other night. Without entering into further details, we must be content to add that the chorals, almost without exception, were sung in a manner which did infinite credit to Mr. Barnby's Choir, and that the double-chorus, "In tears of grief we here recline," which brings the scene at the sepulchre and the oratorio itself to an end—perhaps the loveliest and most expressive piece of all—was given to perfection.

A line must suffice to say that the recitatives and solos in which the oratorio of the *Passion* is so rich could scarcely have been confided to artists more competent to do them justice than Mme. Rudersdorf (soprano), Madame Patey (contralto), Mr. Cummings (tenor), and Herr Stockhausen (bass)—all practised musicians. We were glad to find the pathetic air, "Have mercy upon me, O Lord," assigned last year to a soprano, now restored to the voice for which it was originally meant—a contralto. The violin *obbligato* accompaniment to this air is as striking and appropriate in its way as that to the "Benedictus" in Beethoven's Second Mass. It could hardly have been better played than by Herr Pollitzer (leader of the orchestra); nor could the pianoforte accompaniment to those recitatives indicated in the score by "figured basses" have been entrusted to one more able to handle them discreetly than Signor Randegger. In conclusion, we do not see why, when the *Passions Music* is performed in a concert room, there should be more curtailment than is found absolutely necessary. If the original practice of having a sermon between the two parts into which the oratorio is divided were adopted the case would be different. But this, like the singing of the tunes of the chorals by the congregation, appertains exclusively to the Church; and as Bach's great Protestant music seems very unlikely, at any rate in the present time, to be heard in one of our English churches, and as we are compelled in order to hear it at all, to go to a concert room, we confess we should like to hear it as nearly as possible in its integrity.

We read also in the *Choir* of March 4:

The performance of Bach's *Passions-Musik* in Westminster Abbey, which we were enabled to announce a fortnight ago, will take place on the evening of Maundy Thursday, April 6th, when a sermon will be preached by the Dean. We are not aware whether it is intended to invite all who are present to join in the chorals, and thus completely to fulfil the composer's intention; but it is obvious that such a proceeding would greatly intensify the effect of the sublime music and render it still more worthy of the solemn occasion on which for the first time it will be heard within the walls of an English church. If the words and the melody of the chorals were printed on a card and supplied to each person, it would be comparatively easy to obtain that grand burst of unison, which is the only adequate fulfilment of the noble design. To Mr. Barnby no slight honor is due for having rendered such a project possible of execution, and it is to be presumed that the work will be produced under his direction.

**MUNICH.**—The following little bit of chit-chat was forwarded by a correspondent, a short time since, to the *Neue Wiener Tageblatt*:—"In our Athens here on the Isar, the most stupendous events seem destined to succeed each other in marvellously rapid succession. Scarcely has the initiative of the King to restore the Imperial dignity become an established fact before another subject forms the topic of every conversation. It is asserted that Richard Wagner, the hermit of the Lake of Lucerne, is about to emerge from the obscurity of his present middle-class station, and enter the ranks of Bavarian barons. When, a few weeks ago, the report was spread through the city that the Baron von Perfall, the Intendant of the Court Theatres, and author of the deficit of 500,000 florins, was to be appointed Master of the Ceremonies, while Richard Wagner was to succeed him as Intendant-General of the Theatres Royal, a cry of horror convulsed our aristocratic salons. The question how and whether the new Intendant-General's lady, Wagner's wife, Mme. Cosima, Liszt's daughter, and the divorced wife of Herr von Bülow, should be received and treated, became the aristocratic prize topic of the day. Just as the consternation of our thorough-bred nobility broke through all the limits of the silence and forbearance prescribed by Court etiquette itself, when, at the production of *Tristan und Isolde*, Ludwig II. gave the composer, Wagner, a place in his box, intended only for crowned heads, and the musician, a commoner, had the hardihood, in reply to the uproarious acclamations of the public, to bow from the 'King's Box' afore-said, so now, when, by his appointment as Intendant-General, he would have the right to breathe the air of the Court, the indignation of the insulted lords-in-waiting knew no bounds. Careless of the Royal displeasure, the nobility were firmly resolved to ignore both Wagner and his wife, since—for so it was whispered—the man who made parliamentary speeches upon the Dresden barricades, and regarded the King of Bavaria's private purse as a milch cow, and the married lady who played the part of carrier-pigeon between Wagner, then her idolized friend, and the King of Bavaria, who glowed with enthusiasm for him, when Wagner had to yield to the bitter feeling of numerous fanatics, and retire, with an annual life pen-

sion of 7000 florins into the paradise-like exile provided for him on the banks of the Lake of Lucerne by his Royal patron—the married lady who, when Wagner found himself in a pecuniary fix, which by the way he does pretty frequently, rattled triumphantly, in full daylight, from the Royal palace with two cabs, each of which carried 20 sacks of 1000 florins—such persons could not be fit associates for aristocratic society. Ludwig II. is too keen, as everybody is aware, not soon to know perfectly well the reason which had thrown the nobility of his Court and capital into such a state of excitement. Accustomed, however, since his accession, to act only in accordance with his own will, he is said to have determined, in order to alleviate the wound which the presumption fostered by the privilege of birth has inflicted upon the plebeian prince of music, to give the latter the Commander's Cross of the Bavarian Order of the Crown, which confers noble rank on the person who receives it; but it is doubted whether Wagner will accept it any more than the title of Intendant-General, which has been several times offered to, and as often refused by, him."

LEIPZIG.—At the sixteenth Gewandhaus Concert, Herr Ferdinand Hiller appeared in the two-fold capacity of composer and executant. As the former, he contributed a "Suite for Pianoforte," two Songs for Chorus of Female Voices, and an overture to Schiller's *Demetrius*. The orchestra performed Bach's F major Toccata, arranged for orchestra, by Esser, and Schumann's Symphony in B flat major. The programme included, also, a setting by Rheinberger, for female chorus with harp, of the Eighty-third Psalm.

## Dwight's Journal of Music.

BOSTON, MARCH 25, 1871.

END OF THE VOLUME.—The present Number completes VOLUME XXX of our Journal, and the Nineteenth Year of its existence. Subscribers for the past year hereby receive one number extra (No. 27, Vol. XXIX). This is in order that the new year of the Journal may begin, as usual, in April.

TITLE PAGE and INDEX for the past two years (Vols. XXIX and XXX) will be found in the next number.

### "Preacher Verdi."

We copy on another page, from the London *Orchestra*, a just appreciation of the dramatic qualities of Bach's *Passion Music*. How much weight the opinion of the writer gains, however, by bringing into contact such extremes as Bach and Verdi, with such complimentary allusion to the latter, the reader may judge for himself. In our last number we printed Signor Verdi's letter, which furnished the occasion for coupling his name with the great names of Bach and Gluck in the title of the article referred to. The reflection which that letter naturally awakened in the mind of many a thoughtful music-lover, is very well expressed in a leading editorial of the *Musical World* (London) under the above heading, which we here give entire:

Our business just now is not to inquire whether it be true that "the greater the sinner the greater the saint." We are, however, concerned to know that powerful preachers of the Right are most readily found among those who have been doers of the Wrong. The fact was recognized of old—recognized, for example, when Saul the persecutor was thought worth converting by a miracle into a Christian apostle; and when a Magdalene became what the *Record* would call "a mother in Israel." Profane history supplies a crowd of similar illustrations. Who enforced sanctity and austerity but the once free-living Thomas à Beckett? Who made himself a protest against ambition but the once mighty Emperor Charles V.? Who showed the pilgrim's path to heaven but the once "terrible tinker" from whom exhaled an odour of hell? Who—but why go on, when the reader can bring from the storehouse of memory, even if he have read nothing since his school-days, a string of examples equally pertinent? The underlying principle is philosophically true; is axiomatic in fact; and that quite apart from considerations of contrast. "A naked maniac," "clothed and in his right mind," cannot but witness strongly to the blessings of a sound intellect and a good tailor; but there is an element in cases like those we have quoted which lies above and beyond contrast. He

can best show the road through a swamp who has found out by dirty experience where the mud lies deepest; and he most powerfully enforces morality who has endured the results of scorning it. Abraham, in the parable, was wise when he declined sending an angel-missionary to the brothers of Dives. "They have Moses and the Prophets," said the venerable patriarch; who might have added, "and Moses and the Prophet have very good reason to know where humanity is weakest."

Bearing all this in mind, how heartily ought the letter of Signor Verdi, which appears on another page, to be welcomed! Here, indeed, is a startling phenomenon. The composer of *La Traviata* and *Il Trovatore*, the free and easy Verdi, who, in the paths of music, all his life long, has gone where he pleased (by the shortest way), and done what he liked—he, the libertine of art, suddenly comes before us, grave as an academical professor, wearing a scholastic dress, and laden with the contrapuntal studies of the old masters! "Is Saul also among the prophets?" Indeed he is, and, pray, let us be silent when he speaks. What things can Signor Verdi not tell us about quicksands, and shoals, and hidden rocks! For years he floundered among the first, got aground on the second, and crashed against the third; all the time with colors flying, and a great appearance of enjoyment. But Signor Verdi was really laying up a store of experiences on behalf of our generation; and in his letter to the Neapolitan Conservatoire, he begins to nter them. Silence, pray, silence, for the new preacher of the musical Right!

Here we take the Verdian letter as read, and, having allowed the reader time to recover, beg to ask what he thinks of it. A philosopher would answer,—"It is quite in accordance with precedent. *Les extrêmes se touchent*. Signor Verdi, the musician of the day, points to the musicians of bygone years, and even raises the ghost of the venerable Palestrina. Knowing nothing of fugue himself, he would have others saturated with fugues. And having exhausted the capacity of the 'diminished seventh,' he warns everybody to keep away from that refuge of the incapable. There is nothing to be surprised at in this. It accords with the nature of things." Thus our philosopher;—but we do not share his indifference. Signor Verdi, preaching scholasticism in music, is a portent suggesting much. He is, moreover, a warning to composers captivated by the loose artistic habits of the day, in whose ear he says—"Thus will it be with you in the end, though you are never likely to furnish such a signal example of error as myself." We surely needed some such caution, and could not have had a better. Signor Verdi, like another "pillar of salt," stands forevermore a monument of terrible import to those who would turn their faces toward the Sodom of the "diminished seventh." Let our would-be composers take heed, and apply themselves to the "old masters," instead of scribbling down incoherence and calling it "ideality." Oh! if they but would, what reason should we all have for thankfulness! Little may flow from their communion with the masterminds; but, at any rate, the world would be spared their "ideality." For the chance of this, thanks, Signor Verdi, thanks!

### Concerts.

NINTH SYMPHONY CONCERT of the Harvard Musical Association. The programme for Thursday Afternoon, March 9, was the following:

Overture to "Medea".....Bargiel.  
Aria, (Contralto): "Grief and Pain." ("Buss und Reu"), from the St. Matthew Passion Music. (Orchestral accompaniments completed by Robert Franz). J. S. Bach.  
Mrs. C. A. Barry.  
Symphony in G, (No. 13, Breitkopf and Haertel ed.) Haydn.  
Overture to the Hindoo legend "Sakuntala." [Second time].....Goldmark.  
Songs:  
a.] "Son confusa pastorella," arranged by Robert Franz from the Opera "Porro".....Handel.  
b.] Goethe's Mailed: "Zwischen Walzen und Korn," etc.....Franz.  
Mrs. C. A. Barry.  
Overture to "Roy Blas".....Mendelssohn.

We do not think that many present found themselves preferring the "Medea" Overture of Bargiel to that by Cherubini in the preceding concert. A more ambitious work it is, employing the increased modern means of sonority and climax, and not without a certain earnestness and grandeur, an impressive gloom of tragic coloring belonging to the subject; but far less intrinsically musical, less inspired, less beautiful than the more unpretending, quiet, thoroughly poetic introduction by the older master. It is certainly one of the best specimens we have yet

had of the orchestral compositions of the new men, and was well worth a hearing. It had been carefully rehearsed (for it is very difficult), and went well with the exception of some rather dubious blending of the trombones in the strange chords they have to hold near the beginning.

Between this and the other sombre, straining Overture by Goldmark, (which, however, rather gains in favor upon repetition), the supremely happy and spontaneous little Symphony in G, by Haydn, let in a flood of exhilarating sunshine. It was indeed inspiring, and seldom is the blessing of sincere, consummate Art, the power of its presence in little things as well as great, better realized than it was then. The large and noble and religious melody of the slow movement seems to hallow with a purer light the frolic joy of the quick movements. The Minuet and Trio are of the most perfect of their kind. Mendelssohn never came so fully out of himself and composed so objectively as in that really dramatic Overture to "Roy Blas," of which one is not likely soon to become weary. Both this and the Symphony were uncommonly well played.

The Aria from the *Passion Music* (sung for the first time in Boston) was not, of course, introduced with the expectation that it would become at once "popular," but because of its intrinsic beauty and significance, and because it is well to use the opportunity of so select and impressible an audience, now and then, to familiarize the ear and mind and heart somewhat with a few of these profoundly sweet and tender melodies, in order to prepare the way for that performance and appreciation of the entire *Passion Music* which we must have here before long. Mrs. BARRY, taking it at short notice (owing to the illness of Miss Sterling), and with only one chance of rehearsal with the orchestra, sang perhaps with a little less of freedom than she would have sung some other things,—i.e., with a seemingly anxious fidelity,—but she was in good voice, and the style, conception, spirit were all right, so that it made upon the whole an excellent impression. What could be more beautiful or more expressive than the very simple, touching accompaniment which Bach has given both to the wonderful introductory Recitative: "Thou dear Redeemer" and to the Aria itself? Nothing but two flutes, sobbing in thirds and sixths, besides the quartet of strings! And even this Quartet is written out by Robert Franz from the mere ciphered Bass of Bach. But here every note tells, full of meaning and of feeling. But the two flutes cease their even flow in the second part of the Air, at the words: "Fall, ye drops, fall faster, faster, freely from mine eyes, like rain," and answer each other in a little imitative *staccato* figure, Canon-like. The lovely Aria by Handel, heard here last year for the first and only time, was admirably sung by Mrs. Barry, in a sustained, pure, noble style, easy and melodious, with finely graduated light and shade. A better instance of the genuine *Cantabile*, alike in composition and interpretation, we have not had for some time. The frolic little song by Franz just tipped the whole with sunny brightness, and proved so fascinating that the singer was obliged to repeat it. Mr. LEONHARD played the accompaniments with his usual sure instinct.—The very large assembly appeared thoroughly contented with their short two hours of carefully selected music.

Of this week's concert, closing the series of ten with the third of the Beethoven programmes, and of the impression made by the remarkable piano-playing of Miss MARIE KRENS in the great E-flat Concerto of Beethoven, and the Chromatic Fantasia and Fugue of Bach, we shall speak in our next.

BOSTON CONSERVATORY.—An interesting Soirée (at least to those who did not fairly wilt and wither and collapse under the excessive heat of the unventilated room) was given by some of the teachers of this institution, last Monday evening, at the lower hall (ridiculously called Meionaon) of the Tremont



Temple. The programme, which was to be performed, read thus:

Introduction and Rondo for Violin and Piano, B minor.  
F. Schubert.  
Messrs. Julius Eichberg and Hugo Leonhard.  
Adelaide. . . . . Beethoven.  
Prof. C. Gloggnier-Castelli.  
La Pavanne [French dance of the XVIII. Century]  
J. Eichberg.  
Song. . . . . Abt.  
Prof. C. Gloggnier-Castelli.  
Trio in C minor for Violin, Violoncello, and Piano.  
Gloggnier-Castelli.  
Allegro assai. Andante con moto.  
Allegro con spirito.  
Messrs. Eichberg, A. Suck, and Gloggnier-Castelli.

But unfortunately, owing to a severe cold with which the late Professor of singing at the Leipzig Conservatorium, Herr CARL GLOGGNIER-CASTELLI, was afflicted, the crowd, who came mainly with the hope of hearing so artistic a singer, were disappointed by the omission of the vocal pieces. In their place were substituted two movements (Allegro and Adagio) from the Sonata Duo of Beethoven, Op. 30, in A, for piano and violin, finely played by Messrs. LEONHARD and EICHBERG. These came directly after the beautiful Introduction and Rondo by Schubert, which of course every one enjoyed. So did every one (of any Salamander power of endurance, as above hinted) enjoy the quaint old French dance, played in the true humor of the thing by Mr. EICHBERG.

Now the privation in regard to hearing Prof. Castelli sing, and personally illustrate the art which he is so well qualified to teach, and which he formally makes his profession, was in a great degree made up for, to the agreeable surprise of most, by that gentleman's Trio for piano, violin and 'cello. Thrown in rather en amateur, as it were, it at once proved his excellent musicianship, both as composer and pianist. The work was musical, to say the least, having an internal right to be, and not springing merely from that vague ambition which leads so many to attempt all sorts of things. But more than that, this Trio is a genial production; the themes are beautiful, and the working up both logical and full of interest, particularly in the first two movements. The finale, too, is clever, a little odd, but on the whole less interesting. It is a rarity indeed to find so much of a musician in one whose speciality is the voice.

NEW ENGLAND CONSERVATORY. The 145th Concert was given in the pleasant little Wesleyan Association Hall, in Bromfield Street, on Wednesday, March 15, with the following programme:

Festspiel und Brautlied, from Wagner's Lohengrin, arranged by . . . . . Liszt.  
Song, The Charmer. . . . . Mendelssohn.  
Violin Solo, Elegie. . . . . Ernst.  
Song, Bel Raggio. . . . . Rossini.  
Ballade. . . . . Reinecke.

The pianist of the occasion was Mr. H. G. TUCKER (an accomplished pupil of Mr. Lang); the Violin Solo was played by Mr. F. H. TORRINGTON; the Songs were by Miss INGRAHAM.

CÆCILIE-VEREIN.—This well trained Club of amateur singers (mixed voices), under the direction of Mr. KREISSMANN, made a very pleasant evening for their friends, on Thursday, March 2, at Brackett's Hall. The programme was too choice to go unrecorded.

Chorus, Ave Maria. . . . . A. Billeter.  
Quartet, "Tuba mirum" [Requiem]. . . . . W. A. Mozart.  
Song, "Lord, at all times I will bless thee". . . . . Mendelssohn.  
Chorus, Ave verum. . . . . W. A. Mozart.  
Arie, "O God have mercy," St. Paul. . . . . Mendelssohn.  
Chorus, Offertorium. . . . . M. Hauptmann.  
Arie, "Que moribundus," Stabat Mater. . . . . Pergolesi.  
Chorus, "Meeresstille und gluckliche Fahrt." Beethoven.

Ballade, "Schoen Ellen," Soprano and Baritone Solo and Chorus. . . . . Max Bruch.  
Song, Hugonots. . . . . Meyerbeer.  
Quartet, "Spring Song." . . . . R. Franz.  
Song, "Er der Herrlichkeit." . . . . R. Schumann.  
Duet, "Letzter Gruss." . . . . Graben-Hoffmann.  
Duets, { a. "Fruehlingsgruss." } Gade.  
          { b. "Haidenroedel." }  
Four Part { a. "Das Ruethel." }  
Songs. { b. "Der erste Fruehlingsang." } Mendelssohn.  
          { c. "Abschied vom Walde." }

The last of Mr. JAMES M. WEHLI's Three Pop-

ular Concerts (Saturday afternoon, March 11), was chiefly noticeable for the excellent Quartet singing of Mrs. SMITH, Mrs. BARRY, Mr. PACKARD and Mr. M. W. WHITNEY. They sang two Quartets: "Bella Figlia," from *Rigoletto*, perhaps the best piece Verdi ever wrote, and "Il Carnivale" by Rossini, which should be better known. The solos and duets severally found favor. Mr. WEHLI played his "Martha" Fantasia, his left-handed "Sweet Home" variations, and something else a good deal better for an encore.

WHAT NEXT? First in order of the good things promised us is the first of Three "Recitals" of Piano Music by Miss MARIE KREBS, to be given in Brackett's Hall, next Tuesday afternoon, March 28, at three o'clock. Those who have heard the young Saxon lady play in the Symphony Concert this week, will need no persuasion to attend these Recitals. Miss Krebs will be assisted by her mother, Mme. KREBS-MICHAELI, one of the most distinguished leading singers of the Royal Opera at Dresden, who will sing Schubert's "Wanderer," Schumann's "Waldesgespräch," and a song composed by her husband, Kapellmeister Krebs, of Dresden. The daughter will play Beethoven's Sonata: "Les Adieux, l' Absence, et la Retour," a Nocturne by Chopin, and Novelette, No. 4, by Schumann; Prelude and Fugue (à la Tarantelle), in A minor, by Bach; and the *Rigoletto* Fantasia by Liszt.

Wednesday Eve. 29th. Mr. HERMANN DAUM, being about to remove to New York, gives a Farewell Concert in the Music Hall, with the friendly co-operation of many Boston artists. Messrs. LANG, LEONHARD and PARKER will play the Bach Concerto, in C, for three pianos. Mrs. WEST, Miss RYAN and Mr. RUDOLPHSEN will sing. Mr. DAUM himself will play one of the early Sonatas of Beethoven, and a Polonaise by Chopin. The whole programme will be choice, and the occasion will enlist a great deal of sympathy.

Thursday, 30th, at 3 1/2 P.M., CARL ZERRAHN'S Annual Benefit Concert naturally follows close upon the last of the Harvard Symphony Concerts, and with the aid of the Grand Orchestra which he has trained so conscientiously and carefully, and to a point of excellence never before reached by any Boston Orchestra. The programme is very inviting: Beethoven's 4th Symphony; Schumann Concerto, by Miss MARIE KREBS; Adagio, &c. from Beethoven's "Prometheus;" Polonaise in A flat, Chopin (Miss KREBS); Serenade for five 'Cellos, Double-Bass, &c., by Schwenke; Overture to "Sakuntala," Goldmark.

April 1st and 2nd (Saturday and Sunday Evenings) are the dates fixed for the NILSSON Oratorio performances ("Creation and Messiah") with the Handel and Haydn Society.

VIOLIN QUARTET MATINEES. The four Matinees by the LISTEMANN QUARTET party (the first Concerts of this kind which Boston has had this winter!) will be given at Wesleyan Hall on the four Wednesday Afternoons of April, beginning April 5th, at 3 1/2 o'clock.

Each programme will contain two Quartets; a Violin Solo Sonata by one of the old masters (Biber, Corelli, Tartini, etc.), played by Mr. B. Listemann; and either some choice vocal solos, or a Trio for piano, violin and 'cello. The Quartets selected are the following:

Cherubini in E flat. Mozart in E flat.  
Schubert in D minor. Raff in A major.  
Haydn in G major. Svendsen in A minor, op. 1 [new].  
Beethoven in E flat op. 127. Beethoven in F (Rasoumofski).

Subscription for the whole Series, \$4 00. Single Admission \$1.50. Subscriptions received at the Music Stores, or at the Bookstores of Messrs. Little, Brown & Co., and J. R. Osgood & Co.

Mr. A. P. PECK offers remarkable attractions for his Annual Concert, April 12.

Mr. RICHARD HOFFMAN'S Concerts, in Chickering's new hall, New York, must have been among the very choicest musical occasions of the year. The programmes were as follows:

January 14.

Trio, Op. 11. . . . . Beethoven.  
Messrs. J. Burke, F. Bergner, and Hoffman.  
Sonata in G, op. 14, No. 2. . . . . Beethoven.  
Mr. Hoffman.  
Nocturne, Op. 32, No. 1. }  
Polonaise, Op. 53. } . . . . . Chopin.  
Sonata, [Cello and Piano], Op. 45. . . . . Mendelssohn.  
Pensées Fugitives. [Violin and Piano]. . . . . Heller and Ernst.  
"Murmures Eoliennes". . . . . Gottschalk.

February 18.

Trio, in D minor, Op. 49. . . . . Mendelssohn.  
Sonata, A flat, Op. 25. . . . . Beethoven.  
Solo for Violoncello. . . . . Goltermann.  
Fantasia on "La Sonnambula". . . . . Thalberg.  
Andantino and Tarantella, op. 178. [Violin and Piano.]  
Reissiger.  
"Solitude" and Improvisation on "Robin Adair,"  
R. Hoffman.

March 18.

Trio, Op. 18. . . . . C. Eckert.  
Songs, { "Ein Friedhof". . . . . R. Franz.  
          { "Der Nussbaum". . . . . Schumann.  
Miss Antoinette Sterling.  
"Kreutzer" Sonata. . . . . Beethoven.  
Suite: "Harmonious Blacksmith". . . . . Handel.  
Tarantelle, Op. 85, No. 2. . . . . S. Heller.  
Old English Ballad [1550]: "The Three Ravens."  
"Memory," and "Caprice de Concert" on Themes from  
"Dinorah". . . . . Hoffman.

We know Mr. Hoffman of old, and treasure up delightful memories of musical evenings with him and Joseph Burke, Wm. Scharfenberg, and other kindred spirits, in the days when we used to visit New York; and we can fully believe every word in the following notice of the last concert in the *Sun*:

These concerts have been attended by those who have the interests of music in its best phases most at heart. Many of the audience have been pupils of this master, who have received in this public way the finished illustrations of the maxims and instruction that have been received in private. One distinguishing feature of the concerts has been the modesty of the giver of them, a quality that ever lends the highest grace to art. Most pianists make their concerts the occasion for a certain self glorification, by filling their programme with their own compositions, and ignoring those of other composers.

But Mr. Hoffman has given the place of honor to the compositions of others, and by his admirable interpretation of the works of Beethoven and others of the great masters has added to his already brilliant reputation. In this good work he has received the valuable assistance of Mr. Joseph Burke, a violinist in sympathy with whatever is noblest in his art. It is cause for regret that this artist should be heard so very seldom in public. His tone is firmer, his playing broader, his expression truer than those of most of the foreign violinists who appear in our concert rooms. Perhaps it is simply because Mr. Burke will not lend himself to the "tricks that are vain," which are needed to beguile the public into appreciation, that he so seldom comes before it.

These concerts have been so healthy in their tone, so interesting, and so instructive that we can but hope that another winter will bring a renewal of them.

NEW YORK, MARCH 13.—The fourth concert of the Brooklyn Philharmonic Society took place at the Academy of Music, on Saturday evening. These were the orchestral selections:

Symphony, No. 12, in B flat. . . . . Haydn.  
Overture, "Faust". . . . . Wagner.  
Overture, "A calm at a sea and happy voyage." Mendelssohn.

Though the orchestra is not as large as the New York Philharmonic, it is perhaps composed of equal talent, as nearly every one in it belongs to the New York one. It numbers 60 performers, and is under the direction of Herr Carl Bergmann.

The orchestral pieces were very well performed. Miss Kellogg sang the same selections which she sang at the New York Philharmonic Concert a week ago, and her reception was much better. She responded to the second encore with a familiar little song: "The light is fading from the sky."

The programme also contained a chorus of forty male voices under the direction of Mr. Joseph Mosenthal. The audience was very large and very orderly.

Miss Krebs gave the ninth of her Piano Matinées yesterday. She played the "Sonata Appassionata" of Beethoven, and several pieces by Mendelssohn, Chopin, &c. The audience completely filled the small hall.

MARCH 20.—On Tuesday Mlle. Nilsson returned to New York and sang in a concert. On Wednesday she sang in the oratorio "Creation," the "Mendelssohn Union," under the direction of Mr. Geo. F. Bristow, giving the choruses; and also in a "Grand Nilsson Matinée" on Saturday. Her selections on Tuesday were the scena and aria, "Ah! Perfido" of Beethoven, and Handel's song, "Let the bright seraphim." They were both sung in a splendid manner, though I think that Mme. Parepa Rosa has sung them better in the same hall in Sunday concerts. Miss Nilsson was ably assisted by M. Henri Vieuxtemps (who played his own "Fantasie Appassionata") Miss Cary, Signor Verger, and an orchestra under Max Maretzek. There will be two more Nilsson concerts next week.

On Saturday there were no less than five concerts, viz.: a matinee at Association Hall by the "Euterpe"; Grand Nilsson Matinée at Steinway Hall; Miss Krebs's tenth piano matinee; a concert by Mr. Richard Hoffman at Chickering's Rooms; and the U. C. Hill testimonial concert at the Academy of Music. I shall only notice the last of these. The following are the principal numbers of the programme:

|   |              |
|---|--------------|
| Overture, "Egmont".....                           | Beethoven.   |
| Quintet, Op. 33.....                              | Geo. Onslow. |
| Seventy Strings.....                              |              |
| Concerto, E minor.....                            | Chopin.      |
| Mr. S. B. Mills.....                              |              |
| 1st movement from unfinished Symphony.....        | Schubert.    |
| Serenade, four violoncellos.....                  | Lachner.     |
| F. Hegner, C. Bergman, A. Hoch, A. Leisegang..... |              |
| Overture, "Euryanthe".....                        | Weber.       |

The orchestra was of colossal proportions, and included the members of the Philharmonic and Aschenbroedel Societies. The playing of the lovely movement from Schubert's unfinished symphony was the best of the orchestral numbers.

Miss Kellogg was set down for Rossini's "Bel Raggio," but, not being in very good voice, substituted a simpler song for it. She was recalled at each time but refused to sing. It is needless to praise Mr. Mill's playing. There was also a violin performance by Master Willie Hess (who is only eleven years old) who gives promise of becoming a great artist at some future day.

J. M. W.

FARMINGTON, CONN., MARCH 15.—The following are the programmes of the 49th and 50th Concerts of Chamber-music, given at Miss S. Porter's Young Ladies' School, under the direction of Mr. K. Klausner. The executants were Miss Mary Krebs, Mme. Krebs-Michalesi, and Mr. W. Kopta.

49th Concert: Andante con Variazioni and Presto from the Kreutzer Sonata, op. 47, Beethoven; "The Wanderer," Schubert; Chromatic Fantasia and Fugue, Bach; Romanza, op. 50, for Violin, Beethoven; "Waldesgespräch," Schumann; Toccata, op. 7, Schumann; "Mein Hochland," Krebs; Nocturne in G, op. 37, No. 2, Chopin; Rhapsodie Hongroise, No. 4, Liszt; Andante and Allegro molto vivace from the Violin Concerto, op. 61, Mendelssohn.

50th Concert: Sonata in F minor, op. 57, Beethoven; "Der Neugierige" and "Die Post," Schubert; Le Trille du diable, Tartini; Barcarole and Waltz, Rubinstein; "Er der Herrlichste" Schumann; Air et Gavotte, Vieuxtemps; Novellente in D, op. 21, No. 2, Schumann; "Valencia's Rose," Krebs; Polonaise in A flat, op. 53, Chopin.

### Mozart and "The Messiah."

The *Tribune* of the 7th inst. brings me some extraordinary musical history, in the passages here cited: "Dr. James Pech defends his conduct, in turning

the *Messiah* upside down and tampering with the score of Haydn's *Imperial Mass*, by the examples of Mozart and Mendelssohn, who supplied or elaborated the instrumental accompaniments for several of Handel's Oratorios and Cantatas. Without admitting that Mozart and Mendelssohn are a rule for Dr. Pech, we must remind that gentleman that the work he has undertaken is not at all like theirs. Handel's scores were never published in full, and the copies used when the Oratorios were performed under Handel's own direction were destroyed at the burning of Covent Garden Theatre in 1808. Mozart's instrumentation was not an attempt to improve or in any way change the scores, but to fill out the imperfect published sketches and restore the works as nearly as possible to their original form. A subsequent discovery of Handel's MSS. has shown that Mozart caught the composer's spirit admirably, and reproduced the original forms much more closely than any one would have thought possible. This necessary restoration is of course essentially different from the arbitrary changes by which the Harmonic Society has undertaken to show us how Handel would have constructed his great work if he had taken Dr. Pech's advice," &c., &c.

Because this appeared in the New York *Tribune*, which has earned the right to speak with authority on most topics, I deem a note or two necessary and proper. I agree fully with the writer as to the point at issue with Dr. Pech; but regret the style and matter of his argument.

If the *Tribune* critic should visit Cambridge, he should see in the College library the score of the *Messiah* "published in full" with this title: "*Messiah*, an Oratorio in Score, as it was originally performed. Composed by Mr. Handel; to which are added his additional alterations. London: Printed by Messrs. Randall & Abell, successors to the late Mr. J. Walsh in Catherine Street in the Strand, of whom may be had the completed scores of *Samson*, *Alexander's Feast*, and *Acis and Galatea*."

As the book was a present to the Library from Hollis, who died 1774, it was of course published before the burning of Covent Garden Theatre in 1808.

*Acis and Galatea* was published still earlier. My own copy of the original edition has this title: "*Acis and Galatea*, a Mask, as it was originally composed, with the Overture, Recitations, Songs, Duets and Choruses, for voices and instruments. Set to music by Mr. Handel. London: Printed by W. Randall, successor to the late Mr. Walsh in Catherine Street, Strand."

Mozart's instrumentation was not an attempt to "fill out imperfect published sketches and restore" works to their original form; but in part (small part) to enrich the orchestration, though mainly to supply the place of an organ, as the performances of Van Swieten's Society took place either in his house, the great hall of the Imperial Library, or in a palace of one of the music loving nobility.

In the "*Acis and Galatea*," the "Ode on St. Cecilia's Day," and the "*Alexander's Feast*" there was hardly a change in the string instrument parts; none in fact except in a few passages, where Handel had written only one violin, and where Mozart adds the second violin and viola to fill out the harmony. Handel did not use clarinets and trombones, because they were not in use in his day. Mozart of course employed all the resources of the orchestra in supplying the place of the organ.

The *Messiah* was too long for one of the Van Swieten performances. Mozart shortened it, and in his changes went, as Jahn himself admits, too far. I think it would interest the readers of the *Journal* to see a translation of Jahn on this subject, (see the 4th vol. of his "*Mozart*," pp. 456, et seq.)

As to Mendelssohn, what did he ever do with Handel's work, except make a very bad organ accompaniment to the *Israel in Egypt*?

Trieste, Jan. 25, 1871.

A. W. T.

## Special Notices.

### DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

#### Vocal, with Piano Accompaniment.

Pilgrims of the Night. 3. G to e. E. Clare. 30  
A sacred song of uncommonly easy and graceful melody.

"Hark! Hark, my soul,  
Angels' songs are swelling  
O'er earth's green fields  
And o'er man's wave-best shore."

Bo-Peep! Spring song. 3. Ab to c. O. Hensel. 30  
A sweet concert of Spring and Spring flowers, prettily set to music.

Flynn of Virginia. 3. F to e. F. B. 40  
Poem by Bret Harte. Very effective, if properly sung and declaimed.

"Back to the wall,  
He held the timbers ready to fall,  
Then in the darkness I heard him call:  
'Run for your life, Jack! Run for your wife's sake!'"

Meet me Addie, by the Oak Tree. 3. G to d. E. Christie. 40

Fine lithograph title. One of the "Meet me in the Lane" kind of songs, and very pleasing. Good chorus.

Only Hope! Song und Cho. 3. Bb to f. Tucker. 30

Cheerful, bright little song, with wide-awake chorus.

The Lord is in His holy Temple. Quartet. 4. E to e. Otto Lob. 40

Fine new Quartet for choir use.

Ah! do not forget. Song and Cho. 3. Ab to f. H. Tucker. 35

Fine melody.  
"Ah, do not forget, tho' the mem'ry be sadness,  
That first happy hour, when, strangers, we met."

I really don't think I shall marry. Comic. 2. G to f. Gabrielle. 30

Light, tripping, and amusing.

Dat's der kind of Mans I am. 3. Bb to f. W. F. Wellman. 30

Hans Breitman style of poetry, and very funny.

Easter Hymn. Morning breaks upon the Tomb. 4. C to f. W. H. Clarke. 50

One of the very best. For quartette or chorus, with solo, and a finely elaborated obligate organ accompaniment, with stop and expression carefully marked.

Daughters of Freedom, the Ballot be Yours. Solo and Quartet. 3. Bb to f. E. Christie. 30

Now rally round the ballot box, ladies! Here's a war song of the Amazons!

#### Instrumental.

Floral Polka Mazurka. 3. Ab. C. de Janon. 30  
Varied time, with octaves, trills and grace notes in plenty. Very pleasing.

Brandenburg March. 3. C. B. G. Jarvis. 30

Very good march, with considerable variety, and of a style approaching that of the Wedding March, but much easier.

Overture to the "Light Cavalry." 4 hands. A. 4. F. v. Suppl. 1.00

Brings in the bugle flourishes appropriate to light cavalry evolutions, and is very spirited and entertaining.

Thunder and Lightning. (Unter Donner und Blitz). Fast Polka. 4. G. J. Strauss. 40

Furious, noisy and enlivening.

Woman's Heart. Frauenherz Polka Mazurka. 3. Eb. J. Strauss. 35

One would hardly recognize it as Strauss' music, so full of expression, and so different from his usual style is it. A fine piece.

Paraphrase on "The Girl I left behind me." 3. G. J. H. Wood. 40

Favorite melody, varied.

Joys Departed. Nocturne. 3. F. J. W. Turner. 30

Pleasant melody, and good instructive piece.

#### Books.

DEEMS' SOLFEGGI. An Elementary and Progressive Method, comprising the Art of Reading Music at Sight, Exercises in Solfeggi and Vocalization, and Recreative Duets, Trios, &c., for Solo or Class training. James M. Deems. 75

Teachers will find this an agreeable and useful class book for advanced scholars, and a good introduction to Italian singing.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four measures, or fraction thereof, (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.



*Pages 19-22 + 31-34 missing*

# ELIJAH:

AN

ORATORIO.

The Words selected from the Old Testament.

THE ENGLISH VERSION BY

W. BARTHOLOMEW, ESQ.

THE MUSIC COMPOSED BY

FELIX MENDELSSOHN BARTHOLDY.

BOSTON:

PUBLISHED BY OLIVER DITSON & CO.

NEW YORK:-C. H. DITSON & COMPANY.





# ELIJAH.

BY

Felix Mendelssohn Bartholdy.

## INTRODUCTION.

M.M.  $\text{♩} = 60$ . ELIJAH.

*Grave.* *p* As God the Lord of Is - ra - el liveth, before

PIANO-FORTE.

*p* *sf* *p*

whom I stand: There shall not be dew nor rain these years, there shall not be

*f* *p*

dew nor rain, but ac - cord - ing to my word.

## OVERTURE.

M. M.  $\text{♩} = 92.$ 

*pp* Moderato ma poco a poco con più di fuoco.

*sempre. pp*

*sempre.*

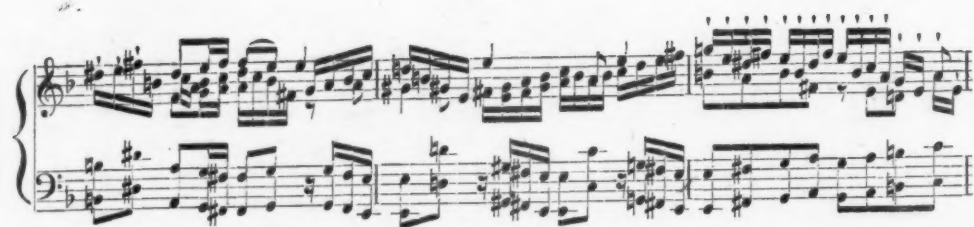
*pp*

*cres. sf sf p cres.*

*cres. p*











## No. 1.

## "HELP, LORD."—CHORUS.

*Andante lento.*  $\text{♩} = 76$ .

SOPRANO. *f* Help, Lord! Help, Lord! Help, Lord!

ALTO. *f* Help, Lord! Help, Lord! Help, Lord!

TENOR. *f* Help, Lord! Help, Lord! Help, Lord!

BASS. *f* Help, Lord! Help, Lord! Help, Lord!

ACCOMP. *f* *Andante lento.*

wilt thou quite destroy us?

wilt thou quite destroy us?

wilt thou quite destroy us? *dim.* *p* The harvest now is o-ver, the

wilt thou quite destroy us? Help, Lord!

*diminuendo* *Dim.* *p*

And yet no power cometh to help us!

The harvest now is o-ver, the

summer days are gone: And yet no power cometh to help us; And yet no power



*Cres.*  
The harvest now is o-ver, the  
summer days are gone, And yet no power cometh to help us, And yet no power  
com - eth, cometh to help us, no power com - eth to help us, The harvest now is o -  
And yet no power cometh to help us!  
*cres - cen - do.*  
summer days are gone, And yet no power cometh to help us, And yet no power  
com - eth, com - eth to help us, no power com - eth to help us! The harvest now is o-ver, the  
ver, the harvest now is o - - ver, And yet no power cometh, And yet no power cometh,  
The harvest now is o-ver, the  
*cres.*  
com - eth, cometh to help us, no power com - eth to help us, The  
sum - mer days are gone, And yet no power cometh to  
yet no pow - er com - eth, And yet no power cometh to  
summer days are gone, And yet no power cometh to help us, no pow - er

harvest now is o - ver, And yet no power cometh to help us, no  
 help us, And yet no power cometh to help us, no power com - eth to  
 help us, The harvest now is o - ver, the summer days are  
 com - eth to help us, yet no power cometh to help..... us, And yet no power

power cometh to help us! The harvest now is o - ver, the summer days are  
 help us! The harvest now is o - ver, the summer days are gone,  
 gone; And yet no power cometh to help us, no power com - eth,  
 com - eth to help us! The har - vest now is o - ver, the harvest now is

gone, And yet no power cometh to help us, the harvest now is  
 And yet no power cometh to help us! The harvest now is o - ver, the harvest now is  
 And yet no power cometh to help us, And yet no pow - er, no power cometh to  
 o - ver, And yet no pow - er, no power, yet no power cometh to

*pu f*

o - ver! Will then the Lord be no more God in Zi - on? Will then the

o - ver! Will then the Lord be no more God in Zi - on? Will then the

help us! Will then the Lord be no more God in Zi - on? Will then the

help us! Will then the Lord be no more God in Zi - on? Will then the

*cres.* Lord be no more God in Zi - on? *f* Will then the Lord be no more God in

*cres.* Lord be no more God in Zi - on? *f* Will then the Lord be no more God in

*cres.* Lord be no more God in Zi - on? *f* Will then the Lord be no more God in

*cres.* Lord be no more God in Zi - on? *f* Will then the Lord be no more God in

Zi - on? Will then the Lord be no more God in Zi - on?

Zi - on? in Zi - on? The harvest now is

Zi - on? The harvest now is o - ver, The summer days are gone, And yet no

Zi - on? Will then the Lord be no more God, Will then the



The harvest now is o - ver, the summer days are  
o - ver, the summer days are gone,..... And yet no power cometh to help us!  
power cometh to help us, to help..... us! Will then the Lord be no more God in  
Lord be no more God in Zi - on, no more God in Zi - on? The harvest now is  
gone,..... The sum - mer days are gone,..... The harvest now is o - ver, the summer days are  
Will then the Lord be no more God, no more God in Zi - on? The  
Zi - on, No more God in Zi - on, No more God in Zi - on?  
o - ver, The har - vest now is o - ver, The har - vest now is o - ver;  
gone! Help, Lord! Help! The harvest now is o - ver, is  
harvest now is o - ver, Lord, the harvest now is o - ver, is  
The harvest now is o - ver, the summer days are gone,..... The harvest now is  
Help, Lord! The harvest now is o - ver,..... The harvest now is

*sf*  
*p*  
*f*  
*sfz*

*f* *dim.* *p*

o - - ver, The summer days are gone, and yet no pow-er cometh to help us!

*ff* *dim.* *p*

o - - ver, The summer days are gone, and yet no power cometh to help us!

*ff* *dim.* *p*

o - - ver, The summer days are gone, and yet no power cometh to help us!

*ff* *dim.* *p*

o - - ver, The summer days are gone, and yet no power cometh to help us!

*L'istesso tempo.*

RECITATIVE.

The deep fountains no water;

*p*

The suckling's tongue now cleaveth for thirst to his

*p*

And the rivers are exhausted!

*sf* *cres - cen - do.* And there is no one breaketh it to feed them!

mouth; *cres - cen - do.* And there is no one.

*cres - cen - do.* The infant children ask for bread,

The infant children ask for bread,

## No. 2. "LORD, BOW THINE EAR."—DUET, WITH CHORUS.

*♩ = 100. Con moto ma non troppo.*

**SOPRANO SOLO.** *dolce.* Zi - on

**ALTO SOLO.** *dolce.* Zi - on

*unis. dim.*  
Soprano and Alto Chorus.  
**CHORUS OF PEOPLE.** Lord, bow thine ear to our pray'r!  
Tenor and Bass Chorus. *sf unis. dim.* Lord, bow thine ear to our pray'r!

*♩ = 100. Con moto ma non troppo.*  
**ACCOMP.** *sf* *sf* *pp*

spreadeth her hands for aid; And there is neither help nor com - fort. Zi - on

spreadeth her hands for aid; And there is neither help nor com - fort.

spreadeth her hands for aid; And there is neither help nor com - fort, There is

Zi - on spreadeth her hands for aid; And there is neither help nor com - fort,



neither help nor com - fort.

neither help nor com - fort.

*sf* Lord, *cres.* bow thine ear to our pray'r! *sf*

Lord,

*dolce.*

*dolce.* Zi - on spreadeth her hands for aid; And there is

Zi - on spreadeth her hands, she spreadeth her hands for

*cres.*

bow thine ear to our pray'r!

*p*

*cres.*

nei - ther help nor com - fort, nei - ther help nor com - fort, *cres.*

aid, And there is neither help nor com - fort, And there is

*p* Lord, bow thine ear to our pray'r!

*p*

help nor com - fort. *sf* Zi - on spreadeth her hands for  
 nei - ther help nor com - fort. *sf* Zi - on spreadeth her hands for  
*cres.* bow thine ear to our pray'r! *f*  
 Lord, bow thine ear to our pray'r! *p*

*sf* aid, And there is nei - ther help nor comfort, *sf* And there is nei - ther help nor  
 aid, And there is nei - ther help nor comfort, *sf* And there is nei - ther help nor  
*pp* Lord, bow thine ear to our pray'r! *pp*  
 Lord, bow thine ear to our

*f* comfort, There is nei - ther help nor com - fort,..... And there is  
 comfort, *sf* And there is nei - ther help nor com - fort,  
 Lord, *pp*  
 pray'r! Lord, bow thine ear to our  
*cres.* *dim.* *p*







## No. 5. "YET DOTH THE LORD."—CHORUS OF THE PEOPLE.

*Allegro vivace. ♩ = 96.*

**SOPRANO.** *f* He mocketh

**ALTO.** Yet doth the Lord see it not; He mocketh

**TENOR.** *f* He mocketh

**BASS.** Yet doth the Lord see it not; He mocketh

**ACCOMP.** *Allegro vivace. f*

at us; Yet doth the Lord see it not, He mocketh

at us; He mocketh

at us; Yet doth the Lord see it not, He mocketh

at us; He mocketh

*sf* *f*

at us, He mocketh at us; His curse hath fallen down up - on us;

at us, He mocketh at us;

at us, He mocketh at us; His

*sf sf sf sf sf sf sf*

His curse hath fall - en down upon us ;

His curse hath fall - en down up - on..... us, up - on us ;

His curse hath fall - en down,..... hath fall - en down up -

curse hath fall - en down up - on us, fall - en down up - on us, hath fall - en down up -

His wrath will pursue us till He de -

His wrath will pursue us till he de - stroy us, till he de -

on us : His wrath will pursue us till he de -

on us :

*sempre. f*

stroy us, pur - sue..... us till he de - stroy us,

stroy us, till he de - stroy us, His wrath will pursue us till he de -

stroy us, pur - sue us till he de - stroy us :

*f* His wrath will pur - sue us till he de - stroy.....



His wrath will pursue us till he destroy us, His wrath will pur-  
 stroy us: His wrath will pursue us till he de-  
 His wrath will pur-sue us,  
 us, His wrath will pursue us till he de-

sue us, His wrath will pur-sue us,.....  
 stroy us, His wrath will pur-sue us till he destroy us,.....  
 His wrath will pursue us till he destroy us, till he de-  
 stroy us, His wrath will pur-sue us,  
 His wrath will pursue us till he destroy us, till he de-

His wrath will pursue us till he destroy us, till he de-  
 till he destroy us, His wrath will pursue us till he de-  
 stroy..... us, His wrath will pursue us,  
 His curse hath fall - en down up-  
 f f sf sf

stroy us, His wrath will pursue us till he destroy us,  
 stroy us; His wrath will pursue us till he de-  
 till he de - stroy us, His wrath will pursue us till he de-  
 on us! His wrath will pur - sue us till he de -  
 His wrath will pursue us till he destroy us, His curse hath  
 - stroy us, His wrath will pursue us till he destroy us, till he destroy us,  
 - stroy us, His wrath will pursue us till he destroy us, His wrath will pur-  
 - stroy us, till he de - stroy us, His  
 fall - en down up - on us, up - on us! His wrath will pur-  
 His wrath will pursue us, His wrath will pursue us till he de-  
 sue us till he de - stroy us, His wrath will pur-  
 curse hath fall - en down up - on us! His wrath will pur-

*f*

sue us till he de-destroy us, His wrath will pur-sue us, His wrath will pur-

*Grave.*

sue us till he de-destroy us, till he de-destroy us! For He, the

*Grave. J = 58.*

*p* *cres.*

Lord our God, He is a jealous God: And He vis-it-eth all the fathers' sins

Lord our God, He is a jealous God: And He vis-it-eth all the fathers' sins

Lord our God, He is a jealous God: And He vis-it-eth all the fathers' sins

*cres.* *sf* *dim.*

on the children to the third and the fourth gen - o - ra - tion of them that hate

*cres.* *sf* *dim.*

on the children to the third and the fourth gen - o - ra - tion of them that hate

*cres.* *sf* *dim.*

Him. His mer - cies on thousands fall,..... His

Him. His mer - cies on thousands fall,..... His

*p* *cres.* *f* *p*

*p* *cres.* *f* *p*

*p* *cres.* *f* *p*

Ped.

*cres.* *cres.* *f trem.* *p*

*cres.* *f* *p* *cres.*

mer - cies on thou - sands fall, fall on all them that love

*cres.* *f* *p* *cres.*

mer - cies on thou - sands fall, fall on all them that love

*cres.* *f* *p* *cres.*

*cres.* *f* *p* *cres.*



Him and keep..... His com - mand - - ments. His  
 Him and keep..... His com - mand - - ments. His mer -  
 Him and keep His com - mand - - ments. His mer - cies.....  
 His mer - cies on thou - - sands fall,..... on thou - sands  
 mer - cies on thou - sands fall, His mer - cies on thousands  
 - - - - - cles on thou - - sands fall, His mer - cies on thou - sands  
 ..... on thou - sands fall, His mer - - - - - cles on thousands  
 fall, on thou - sands fall, His mer - - - - - cles on thou - sands  
 fall, on thou - sands fall, His mer - cles on thou - sands fall,..... His  
 fall, on thou - sands fall, His mer - cles on thou - sands fall,..... His  
 fall, on thou - sands fall, His mer - cles on thou - sands fall,..... His  
 fall, on thou - sands fall, His mer - cles on thou - sands fall,..... His

Musical score for page 29, featuring vocal and piano parts. The score is written in G major and 4/4 time. It includes lyrics for a hymn. The piano accompaniment features a prominent bass line with a steady eighth-note pattern. The vocal parts are in treble and bass clefs. Dynamics include *f* (forte), *sf* (sforzando), *dim.* (diminuendo), and *cres.* (crescendo).

*f* *dim.*

cies on thou - - - sands fall,..... His mer - cies on thou - sands

fall, on thou - sands fall, on thou - sands fall, on thou - sands

mer - cies on thousands fall,..... on thou - - - sands fall, on thou - sands

mer - - - cies on thou - sands fall,..... His mer - cies on thou - sands

*f* *dim.*

fall, on thou - sands fall, on thou - sands

fall, His mer - - - cies on thou - sands fall, His

fall, His mer - - - cies on thou - - - sands

fall,..... on thou - sands fall, on thou -

*p* *cres.*

fall, on thou - sands fall,..... His mercies on thousands fall.

mer - cies on thou - sands fall,..... His mercies on thousands fall.

fall, on thou - sands fall,..... His mercies on thousands fall.

sands fall,..... His mercies on thousands fall.

*f* *dim.* *p*

fall, on thou - sands fall,..... His mercies on thousands fall.

mer - cies on thou - sands fall,..... His mercies on thousands fall.

fall, on thou - sands fall,..... His mercies on thousands fall.

sands fall,..... His mercies on thousands fall.

*f* *dim.* *p*

fall, on thou - sands fall,..... His mercies on thousands fall.

mer - cies on thou - sands fall,..... His mercies on thousands fall.

fall, on thou - sands fall,..... His mercies on thousands fall.

sands fall,..... His mercies on thousands fall.







*cres.*  
 ..... dash thy foot a - gainst a stone, they shall up - hold..... thee,  
*p* *cres.*  
 lest thou dash thy foot a - gainst a stone, they shall up - -  
 dash thy foot, dash, dash.....thy foot, they shall up - -  
 lest thou dash thy foot a - gainst a stone, they shall up - -  
 dash..... thy foot a - gainst a stone, they shall up - hold  
*p* *cres.*  
 lest thou dash..... thy foot..... a - gainst a stone,  
*p* *cres.*  
 lest thou dash thy foot..... a - gainst a stone,  
 dash thy foot..... a - gainst a stone, they  
*p*  
 For He shall give His an - - - - gels charge o - ver thee;  
 hold thee.  
 hold thee. For He shall give His an - - - - gels charge o - ver thee; That their  
 shall up - hold..... up - - - hold..... thee; That their  
 they shall up - hold..... up - - - hold..... thee.  
 they shall up - - hold..... thee: That their  
 shall up - - - - hold..... thee.  
*crescendo.*  
*p* *p*

*cres.*

That their hands shall uphold and guide thee,

hands shall uphold and guide thee, They shall uphold and guide thee,

*p*

That their hands shall uphold and guide thee, They shall uphold and

hands shall uphold and guide..... thee, That their

*cres.*

That their hands shall uphold and

*cres.*

hands shall uphold and guide thee, They shall uphold and guide thee,

*p*

That their hands shall uphold and guide thee,

*cres.*

*f*

They shall up - hold and guide thee: *p* That they

They shall up - hold and guide..... thee: *p* That they

hands shall up - - - hold and guide thee: *p* That they shall pro - tect.....

*f*

They shall up - hold and guide..... thee: *p* That they shall pro - tect.....

*f*

*dim.* *p*

shall pro - tect..... thee in all the ways thou go - - est,..... they shall protect.....  
 shall pro - tect thee in all the ways thou go - - - - est, pro - tect.....  
 shall pro - tect thee in all the ways thou go - - - - est, pro - tect  
 shall pro - tect..... thee in all the ways thou go - - est..... shall protect  
 thee in all the ways thou go - - est, they, they shall pro - tect.....  
 - tect thee in all the ways thou go - - est, they shall..... pro - tect.....  
 thee in all the ways thou go - - est, they shall pro - tect  
 thee; they..... they shall, they shall protect thee in all the ways.....  
 thee; that they shall protect thee, in all.....  
 thee; they,..... they shall protect thee..... in all.....  
 that they shall protect thee  
 thee; that they shall protect..... thee  
 thee; that they shall protect thee  
 thee; that they shall protect thee..... in  
 thee; they..... shall pro - tect thee in  
 cres. dim. p

*dim.* *p*

..... the ways thou go - - - est : They shall protect

*dim.* *p*

..... the ways thou go - - - est : They shall protect

*dim.*

in the ways thou go - - - est,

*dim.*

in the ways thou go - - - est: shall pro - tect..... thee, They shall protect

all the ways thou go - - - est; They shall protect.....

*dim.* *p*

thee, shall pro - tect..... thee, They shall pro-tect thee.....

thee, They shall pro - tect..... thee.....

thee, pro - tect thee, *p* They shall pro-tect thee.....

thee, They shall pro-protect..... thee.....

*pp* *f*



No. 7. "NOW CHERITH'S BROOK."—RECITATIVE.

THE ANGEL.

ALTO SOLO. Now Cherith's brook is dri - ed up, E - li-jah; A - rise and de - part, and

ACCOMP. *f*

get thee to Ze - repath; thither abide; For the Lord hath command - ed a widow woman there to sus -

*p*

*Andante. a tempo.*

- tain thee; And the bar - rel of meal shall not waste, neither shall the cruse of oil

*Andante. a tempo.*

*p*

*Recitative. tempo.*

fail, un - til the day that the Lord sendeth rain up - on the earth.....

*Recitative. tempo.*

*cres. p*

## No. 8. "WHAT HAVE I TO DO WITH THEE."—Solo.

*Andante agitato. ♩ = 66.*

**SOPRANO SOLO.**  
(The Widow.)

**ACCOMP.**

**WIDOW. Recitative.**

What have I to do with thee, O man of God? Art thou come to me, to call my sin un-to re-

- membrance? to alay my son art thou come hith - er? Help me, man of

*a tempo.*

*pp* *cres.* *p a tempo.*

God, my son is sick! And his sick - ness is so sore that there

*cres.* *cres.*

is no breath left in him, no breath left, no breath, no

*f* *p* *sf* *p*

breath left in him! I go mourning all the day long, I

lie down and weep at night; I go mourning all the day long, I lie down and weep at

night! See mine af - flic - tion, see mine af - flic - tion! Be thou..... the orphan's

help - er! be thou, be thou the or - phan's help - er!..... I

go mourning all the day long; I lie down and weep at night; See mine af -

*sf*  
- flic - tion; be thou the or - phan's help - er! See mine af - flic - tion; be

*p sf p cres.*

thou the or - phan's help - er! Help my

*dim. p f sf sf*

*ritard.* **ELIJAH. Recit.**  
son! There is no breath left in him! Give me thy

*dim pp ritard. Recitative.*

*Andante sostenuto. ♩ = 58.*  
son. Turn unto her, O Lord, my God; Turn unto her! O turn in mercy,

*p Ped. p \* Ped. \* cres. dim. p*

*cres. p cres. sf*  
in mercy help this widow's son, In mercy help this widow's son, Lord, in mercy help this widow's

*pp cres. pp cres. p*



son! For thou art gracious, and full of compas - sion, and plenteous in mercy and

truth, for Thou art gra - cious, and full of com - passion, And plenteous in mer - cy, in

mer - cy. *Andante con moto.* *pp* Lord, my God, — let the spir - it of this child re -

turn, that he a - gain may live!..... *Widow.* Wilt thou shew won - ders, won -

- ders to the dead? There is no breath,..... no breath in him.

ELIJAH. *cres.* *sempre. cres.* *f*  
 Lord, my God,— let the spir - it of this child..... re - turn, that he a -  
*p cres cen do.*

WIDOW. *Recit.* *sf*  
 gain may live! Shall the dead a - rise, the dead a - rise and praise thee?  
*f Recitative.*

ELIJAH. *Recit.* *a tempo.*  
 Lord, my God, O let the spir - it of this child return, that he a - gain may live!  
*ff Recit. f p cres.*

WIDOW.  
 The Lord hath heard thy pray - er; The soul of my son re -  
*f mp cres.*

*sf* *Recit.*  
 vi - veth, my son re - vi - veth, My son re - vi -  
*f Recit. ff*

WIDOW.

*a tempo.*

veth! ELIJAH. Now by this I know that thou art a man of God,

Now be-hold, thy son liv-eth!

*a tempo. ♩ = 76.*

and that His word in thy mouth is the truth: What shall I render to the Lord, ren-der for

all His ben-e-fits to me? With  
 Thou shalt love the Lord thy God, love Him with all thine heart, and with

all my soul and with all..... my might. O, bless-ed are they who fear.....  
 all thy soul, and with all..... thy might. O,..... bless-ed are they, are they who fear

## No. 9. "BLESSED ARE THE MEN WHO FEAR HIM."—CHORUS.

*Allegro moderato.* *p* TUTTI.

SOPRANO. Solo. Him! Bless - ed

ALTO.

TENOR.

BASS. Solo.

ACCOMP. *♩ = 96. Allegro moderato.*

are the men who fear Him, they ev - er walk in the ways of

peace; Bless - ed,

*p* Bless - ed are the men who fear Him; they ev - er *cres.*

*cres.*



*cres.*  
Bless - ed are the men, *cres.*  
Bless - ed are the men, the  
walk in the ways of peace, *cres.* Bless - ed are the  
*p* *cres.* Bless - ed

*cres.*  
*sf* Bless - ed are the men who fear Him, they ev - er  
men who fear Him, the men who fear Him, they ev - er  
men... who fear... Him, they...  
are the men, are the men who fear Him, they ev - er

*cres.* *dim.*  
walk in the ways of peace, in the ways... of  
walk in the ways... of peace, in the ways of  
ev - er walk, ev - er walk in the ways of  
walk in the ways... of peace, in the ways of

The musical score is written for a choir and piano. It consists of three systems of music. The first system has four staves: three vocal staves (Soprano, Alto, Tenor/Bass) and one piano accompaniment staff. The second system also has four staves, with the piano part featuring a more active melody. The third system has four staves, continuing the vocal and piano parts. The lyrics are: 'Bless - ed are the men, Bless - ed are the men, the walk in the ways of peace, Bless - ed are the men who fear Him, they ev - er men who fear Him, the men who fear Him, they ev - er men... who fear... Him, they... are the men, are the men who fear Him, they ev - er walk in the ways of peace, in the ways... of walk in the ways... of peace, in the ways of ev - er walk, ev - er walk in the ways of walk in the ways... of peace, in the ways of'. The score includes various musical notations such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *cres.*, *p*, *sf*, and *dim.*.



ris - eth light, light to the up - right,

*f*

*cres.*

Through dark - ness

*f* *p* *cres.*

*cres.*

Through dark - ness

ris - eth light, to the up - right,

*f* *cres.*

*cres.*

Through dark - ness ris - eth light,

ris - eth light, to the up - right,

*cres.*

Through dark - ness ris - eth light, to the up - right,

*cres.*

Through dark - ness ris - eth

*cres.* *ccn* *do.* *al*

*f*

light, He is gra - cious, com - pas - sionate, com -

*f*

right, He is gra - cious, com - pas - sionate, com -

*f*

light, He is gra - cious, com - pas - sionate, com -

*ff*

pas - sionate; He is right - - - eous. Bless - ed

pas - sionate; He is right - - - eous. Bless - ed

pas - sionate; He is right - - - eous. Bless - ed are the

pas - sionate; He is right - - - eous.....

*sempre. f*

*sf*

*sf*

*p*

are the men who fear Him, bless - ed the men who

*p*

are the men who fear Him, are the men who

men who fear..... Him, Bless - ed are the men who

*p*

Through darkness ris - eth light..... Bless -

*dim.*

*p*



*cres.*

fear Him, They ev - er walk in the ways of peace. Bless - ed

fear Him, They ev - er walk in the ways of peace. Through dark - ness

fear Him, They..... ev - er walk in the ways of

ed are the men who walk in the

*cres.*

are the men who fear Him. Through dark - ness ris - eth

ris - eth light,..... through dark - ness ris - eth light.

peace. Through dark - ness ris - eth light, ris - eth

ways of peace. Through dark - ness ris - eth light.....

*f*

*p*

light, light..... to the up - right..... Bless - ed

Bless - ed are the men who fear Him, Bless - ed.....

light. Bless - ed are the men who fear

*dim.* Bless - ed are the men who

are the men who fear Him, they ev - er walk in the  
are the men who fear Him, they ev - er walk in the  
Him, Bless - ed, they ev - er walk in the  
fear... Him, they ev - er walk in the

ways of peace.  
ways of peace.  
ways of peace. Bless - ed,

Bless - ed... Bless - ed... Bless - ed... Bless - ed...

The musical score is written for a vocal ensemble and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into three systems. The first system contains four vocal staves and a piano accompaniment. The lyrics are: "are the men who fear Him, they ev - er walk in the". The second system contains four vocal staves and a piano accompaniment. The lyrics are: "ways of peace." and "Bless - ed,". The third system contains four vocal staves and a piano accompaniment. The lyrics are: "Bless - ed... Bless - ed... Bless - ed... Bless - ed...". The piano accompaniment consists of a right hand and a left hand. The right hand plays a melody with various ornaments and dynamics, while the left hand provides a harmonic foundation with chords and moving lines. The dynamics range from *p* (piano) to *pp* (pianissimo).

## No. 10. "AS GOD THE LORD OF SABAOTH." — RECITATIVE with CHORUS.

*Grave. ♩ = 60.* *Recitative.*

BASSO SOLO. — ELIJAH. — As God the Lord of Sa - ba - oth li - veth, be - fore whom I stand; three years this day ful -

ACCOMP. *f* *f p* *sf* *pp* *f* *Recitative.*

*Tempo.* *Recitative.*

fil - led, I will shew myself un - to A - hab, and the Lord will then send rain a - gain up - on the earth.

*f* *f p* *Tempo.* *Recitative.* *p*

*Allegro Vivace. ♩ = 144.*

*p* *cres* *cen* *do.* *cres.*

*cen* *do.* *al* *f* *sf* *sf* *sf*

TENOR SOLO. *Recitative.*

AHAB.—Art thou E - li - jah? art thou, Art thou he that troub-leth Is - ra - el?

*f* Chorus. *Tempo.*

Thou art E - li - jah, Thou he that trou - - bleth Is-ra - el.  
 Thou art E - li - jah, Thou he that trou - - bleth Is-ra - el.  
 Thou art E - li - jah, Thou he that trou - - bleth Is-ra - el.  
 Thou art E - li - jah, Thou he that trou - - bleth Is-ra - el.

ELIJAH.—*Recitative.*

I nev - er troubled Is - ra - el's peace: It is thou, A - hab, and all thy fa - ther's house. Ye

*Tempo.*

have for-sak - en God's commands; And thou hast fol-lowed Baal - im! Now send,



*Recitative.*

and ga - ther to me,      Send, and ga - ther to me the whole of Is - ra -

*p*      *f*      *Recitative.*      *p*

*Tempo.*      *Recitative.*

- - el      un - to Mount Carmel :      There summon the prophets of

*f* *Tempo.*      *p*      *f*

Baal,      And al - so the proph-ets of the groves      who are feast-ed at Jes - e - bel's

*sf*      *sf*

*a Tempo.*

ta - - ble.      Then,      then we shall see      whose God is the

*a Tempo.*

*sf*      *p*

*sf* Chorus. *Cres.* *f*

And then we shall see whose God is Lord.....

*sf* *Cres.* *f*

And then we shall see whose God is God the Lord.

Lord. And then we shall see whose God is God the Lord

*Tutti.*

*cres - cen - do* *f*

ELIJAH.—*Recitative.*

Rise then, ye priests of Baal; Se - lect and slay a bul - lock, and put no fire

*Maestoso.* *f* 80.

un - der it; Up - lift your voi - ces and call the god ye wor - ship; and I then will call on the Lord Je -

*f* *p*

*A Tempo.* *Allegro vivace.*  $\text{♩} = 92.$

ho - vah : And the God, who by fire shall

*A Tempo.* *Allegro Vivace.*  $\text{♩} = 92.$  *sf*

an - - - swer, Let Him be God.

*p* Chorus. *cres.* *f* *p*  
 Yea, and the God who by fire shall an - swer, Let him be God,  
*p* *cres.* *f* *p*  
 Yea, and the God who by fire shall an - swer, Let him be God,  
*cres.* *f*

*Recitative.*  
 ELIJAH.—Call first up - on your God, your numbers are ma - ny: I, e - ven I on - ly remain

*Lento.*  
 one proph-et of the Lord; In-voke your for - est gods and mountain de - i - ties.  
*Lento.* *p*

## No. 11. "BAAL, WE CRY TO THEE."—CHORUS.

♩ = 84. *Andante grave e maestoso.*

**SOPRANI.** *sf* Baal, we

**ALTI.** *sf*

**TENORI.** *f* Baal, we cry to thee; *sf* Baal, we cry to thee; hear and an swer us!

**BASSI.** *f* Baal, we cry to thee; *sf* Baal, we cry to thee; hear and an swer us!

**ACCOMP.** *f* *sf*

cry to thee; Baal, we cry to thee; hear, and an swer us!

Heed the sac - ri - fice we

Heed the sac - ri - fice we of - fer; Baal, O

of - fer! Baal, O hear us and an - swer us!



*sf* hear us and an - swer us! *sf* Baal, we cry to thee; Baal, O *cres.* hear us, hear and answer  
*sf* Baal, we cry to thee; Baal, we cry to thee, hear and an - swer *cres.*  
*sf* Baal, we cry to thee; Baal, we cry to thee, hear and answer, answer *ff sf*  
*mf* us! Heed the sac - ri - fice we of - fer! Baal, O hear us and an - swer us!  
*mf* us! Baal, O hear us and an - swer us! Heed the  
Baal, O hear us and an - swer us! *f* Baal, we cry to thee;  
sac - ri - fice we of - fer! Baal, O hear us and an - swer us! *f* Baal, we cry to thee; Baal, we

*Allegro non troppo.*

Baal, O hear and an - swer us!  
O hear and answer us!  
cry to thee, hear and an - swer us!  
cry to thee, hear and an - swer us!

*Allegro non troppo. ♩ = 160.*

*Con 8va*

*mf*

Hear us, Baal, hear, mighty God! Baal, O an - swer us!

*mf*

*Con 8va*

*mf*

Hear us, Baal, hear, mighty God! Baal, O an - swer us!

*mf*

*Con 8va*

*f*  
Baal, let thy flames fall..... and ex - tirpate the foe!.....

*f*  
Baal, let thy flames fall..... and ex - tirpate the foe!.....

*f* *sf*  
Baal, let thy flames fall..... and ex - tirpate the foe!.....

*f*  
Baal, let thy flames fall..... and ex - tirpate the foe!.....

*f*  
Baal, let thy flames fall..... and ex - tirpate the foe!.....

*f* *mf* *dim.*  
Hear us, Baal, hear, mighty God Baal,..... O an - swer us!

*f* *mf* *dim.*  
Hear us, Baal, hear, mighty God! Baal,..... O an - swer us!

*ff* *mf*

*f*

Baal, let thy flames fall..... and ex - tirpate the

*f*

Baal, let thy flames fall..... and ex - tirpate the

*cres.*

foe.....

Baal, let thy flames fall..... and ex -

foe.....

Baal, let thy flames fall..... and ex -

*cres.*

*f*

tir - pate the foe!..... Hear us, Baal! hear, mighty God!

*f*

tir - pate the foe!..... Hear us, Baal! hear, mighty God!

*f*



Hear us, Baal! hear, mighty God! *f* Hear us, Baal! hear, mighty

*mf* *f*

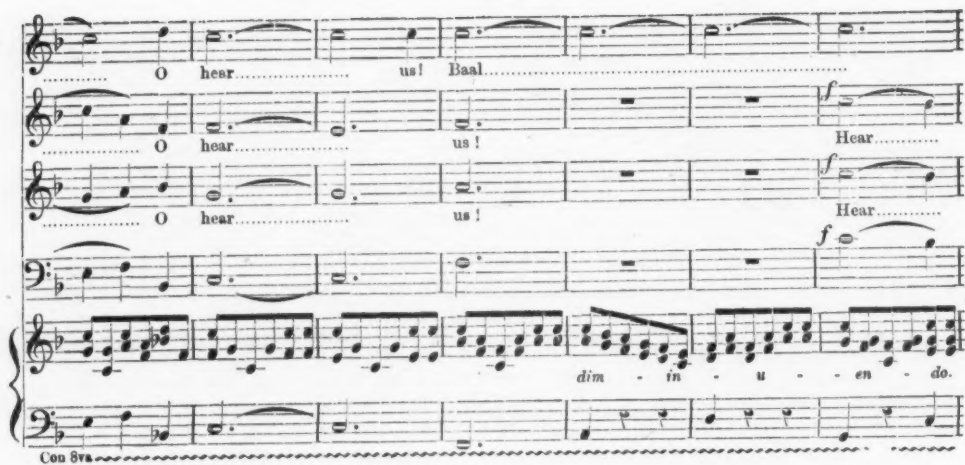
*f* Hear us, Baal! hear, mighty God!..... O hear us, God! Hear us, Baal! Hear us, Baal! hear, mighty God!..... O hear us, God! Hear us, Baal!

*mf* *f* *piu. f* *f*

*mf* *dim.* O hear us, Baal!..... O hear us! Baal..... hear, mighty God! Baal!..... O hear us! Baal..... O hear us, Baal!..... O hear us! Baal..... hear, mighty God! Baal!..... O hear us! Baal.....

*mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

Con Sra.



First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "O hear... us! Baal... Hear... Hear...". The piano part includes the instruction "dim - in - u - en - do." and the marking "Con 8va" below the bass line.



Second system of the musical score. The lyrics continue: "Hear... us! Hear... us! Hear... us!". The piano part includes the instruction "dim - in - u - en - do." and the marking "Con 8va" below the bass line.



Third system of the musical score. The lyrics are: "Hear us! Hear us! Hear us! Hear us!". The piano part includes the instruction "diminuendo." and the marking "p" (piano) at the end. The system concludes with a double bar line.

*p* jour-ney; or, per-ad-venture, he sleepeth; so a-wak-en him. Call him loud-er, call him loud er! *cres.* *f*

**CHORUS.**

ALTO.

TENOR.

BASS.

ACCOMP.

Allegro Vivace.

CHORUS.

Hear our cry, O Baal !.....

Hear our cry, O Baal !..... now a - rise !.....

160. Allegro Vivace.

*f*

Hear our cry, O Baal! now a-rise, wherefore slum -

cry, O Baal! now a-rise, now a-rise, wherefore slum -

now a-rise, now a-rise, now a-rise, wherefore slum -

*sf sf sf sf*

- ber? now a-rise! wherefore slum-ber? now a-rise; wherefore slum-ber?  
 - ber? now a-rise! wherefore slum-ber? now a-rise; wherefore slum-ber?  
 - ber? now a-rise! wherefore slum-ber? now a-rise; wherefore slum-ber?  
 - ber? now a-rise! wherefore slum-ber? now a-rise; wherefore slum-ber?

No. 13. "CALL HIM LOUDER." — RECITATIVE.

ELIJAH. *f* Call him loud-er! he heareth not. With knives and lancets cut yourselves af-ter your

ACCOMP. *sf* *p* *f*

*Allegro Molto.*

man-ner; *f* Leap up-on the al-tar ye have made;

160. *Allegro Molto.*

Call him, and prophesy; Not a voice will an-swer you, none will lis-ten; none heed you.



## "HEAR AND ANSWER, BAAL!"—CHORUS.

*Presto.*

SOPRANO. *f* Baal !.....

ALTO. *f* Baal !.....

TENOR. *f* Baal !

BASS. *f* Baal !

ACCOMP. *Presto.*  $\text{♩} = 126.$  *ff*

Hear and an - - swer, Baal.....

Hear and an - - swer, Baal !.....

Hear and an - - swer, Baal !.....

Hear and an - - swer, Baal !.....

*ff*

hear and an - - swer, Baal !..... Mark how the scorn - er de -

hear and an - - swer, Baal !..... Mark how the

hear and an - - swer, Baal !.....

hear and an - - swer, Baal !..... Baal !.....

*sf* *sf*

ri - - deth us, Mark how the scorn - er de - ri - deth us !.....

scorn - er de - ri - - deth us, Mark how the scorn - er de - ri - deth

Mark how the scorn - er de - ri - deth, de - ri - - - deth

Mark how the scorn - er de - ri - deth us, Mark how the scorn - er de -

hear and an - swer, Baal !.....

us ! hear and an - - - swer, Baal !.. .. hear and

us ! hear and an - - - swer, Baal !..... hear and

ri - - - deth ! hear and an - swer, Baal !.....

hear and an - swer, Baal ! hear and

an - swer, Baal !..... hear and an - swer,

an - swer, Baal !..... hear and an - - - swer,

hear and an - swer, Baal ! hear and

an - - - swer, hear and an - swer, Baal!

hear and an - - - swer, hear and an - swer, Baal!

hear and an - - - swer, hear and an - swer, Baal!

an - - - swer, hear and an - swer, Baal!

Mark how the scorn - er de - ri - deth us..... de - ri - - deth

Mark how the scorn - er de - ri - deth us..... de - ri - - deth

Mark how the scorn - er de - ri - deth us..... de - ri - - deth

Mark how the scorn - er de - ri - deth us..... de - ri - - deth

us..... de - ri - deth us! Hear and an - swer, hear and

us..... de - ri - deth us! Hear and an - swer, hear and

us..... de - ri - deth us! Hear and an - swer,

us..... de - ri - deth us! Hear and an - swer

[illegible]



71

Baal! ... hear and an-swer.

Baal! ... hear and answer,

Baal! ... hear and an-swer,

hear and an - sver, hear and an - sver,

hear and an - sver, hear and an - sver,

hear and an - sver, hear and an - sver,

Silent. *ff* Silent.

hear and an - sver!

hear and an - sver

hear and an - sver!

Silent. Silent.

## No. 14. "DRAW NEAR, ALL YE PEOPLE."—RECITATIVE AND AIR.

ELIJAH.  
BASSO SOLO.

Draw near, all ye peo - ple, come to me!

Adagio.

ACCOMP.

*p* *cres.* - - - cen - do. *f* *sf*

Adagio. AIR.

*dim.* *p* *cres.*

Lord God of Abraham, I - saac, and Is - ra - el; this day let it be known that

*p*

*cres.* - - - cen - do. *f* *dim.*

Thou art God,..... and I am thy ser - vant! Lord God of Abraham! O shew to all this

*cres.* *cen - do.* *f* *dim.* *p*

*cres.* *dim.*

people that I have done these things..... according to Thy word! O hear me,

*cres.* *dim.* *p*

Lord, and an - swer me, O hear me, Lord, and an - swer me!

*cres. - - al -*

*cres - cen - do.*

Lord God of Abraham, I - saac and Is - ra - el; O hear me, O hear me and an - swer me; and

*ff* *p* *cres.* *sf*

shew this peo - ple that thou art Lord God; and let their hearts a - gain be turn - ed; O

*p* *cres.* *p*

Con S<sup>va</sup>

shew this peo - ple that Thou art Lord God, and let their hearts again be turn - ed.

*cres.* *dim.* *p* *mf*

Lord ;..... and let their hearts, and let their hearts again be turn - ed !.....

*mf* *pp* *pp* *attacca subito.*

## No. 15. "CAST THY BURDEN UPON THE LORD."—CHORAL.

*Piu adagio.*  $\text{♩} = 52.$

**SOPRANO. Solo.**  
Cast thy bur - den up - on the Lord; and He shall sustain thee: He

**ALTO. Solo.**  
Cast thy bur - den up - on the Lord; and He shall sus - tain thee: He

**TENOR. Solo.**  
Cast thy bur - den up - on the Lord; and He shall sus - tain thee: He

**BASS. Solo.**  
Cast thy bur - den up - on the Lord; and He shall sus - tain thee: He

**ACCOMP.** *Piu adagio.*

*cres.* *p* *cres.*  
never will suffer the right - eous to fall; He is at thy right hand. Thy mercy, Lord, is great, and

*cres.* *p* *cres.*  
never will suffer the right - eous to fall; He is at thy right hand. Thy mercy, Lord, is great, and

*cres.* *p* *cres.*  
never will suffer the right - eous to fall; He is at thy right hand. Thy mercy, Lord, is great, and

*cres.* *p* *cres.*  
never will suffer the right - eous to fall; He is at thy right hand. Thy mercy, Lord, is great, and

*dim.* *p*  
far above the heavens. Let none be made a - sham - ed that wait upon Thee!

*dim.* *p*  
far above the heavens. Let none be made a - sham - ed that wait upon Thee!

*dim.* *p*  
far above the heavens. Let none be made a - sham - ed that wait upon Thee!

*Ped.* *cres.* *p*



## No. 16. "O THOU, WHO MAKEST THINE ANGELS SPIRITS."—RECITATIVE.

ELIJAH. *cres.*

BASSO SOLO. O Thou, who makest thine an - gels spirits; Thou, whose

ACCOMP. *pp*

minis - ters are flaming fires: Let them now descend!...

*cres.*

## "THE FIRE DESCENDS FROM HEAV'N!"—CHORUS.

*Allegro con fuoco. ♩ = 152.*

SOPRANO. The fire descends from

ALTO. The fire descends from

TENOR. The fire descends from heav'n!

BASS. *Tutti.* The fire descends from heav'n!

SOLO. ....

ACCOMP. *ff* *Allegro con fuoco.* *p* *cres.* - - - cen - - do. *f*

heav'n! The fire descends from heav'n! The fire descends from heav'n! The fire descends from heav'n!

The fire descends from heav'n! The fire descends from heav'n! The fire descends from heav'n! The fire descends from heav'n!

The fire descends from heav'n! The fire descends from heav'n! The fire descends from heav'n! The fire descends from heav'n!

heav'n, from heav'n! The flames con-sume his off' - ring, his off' - ring; the flames con-

heav'n! fire descends! the flames con - sume his off' - ring; the flames con - sume, con - sume his off' - ring,

heav'n! fire descends from heav'n! The flames con - sume his off' - ring, his off' - ring; the flames con-

heav'n! fire descends! the flames con - sume his off' - ring; the flames con - sume, con - sume his off' - ring,

fire descends! The flames con - sume his off' - ring, the flames con - sume, the  
sume his off' - ring, the flames con - sume..... his off' - ring, the flames, the  
fire..... descends from heav'n! the flames con - sume, the

The first system of the musical score, measures 1-4. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "fire descends! The flames consume his off' - ring, the flames consume, the sume his off' - ring, the flames consume..... his off' - ring, the flames, the fire..... descends from heav'n! the flames consume, the".

ring! the flames..... consume, the flames.....  
flames..... consume, the flames.....  
flames..... the flames.....  
flames..... the flames.....

The second system of the musical score, measures 5-8. It continues the vocal line and piano accompaniment. The lyrics are: "ring! the flames..... consume, the flames..... flames..... consume, the flames..... flames..... the flames..... flames..... the flames.....".

the flames..... consume his  
consume..... his off' - ring,  
the flames..... con - sume his  
con - sume his off' - ring, the flames con -

The third system of the musical score, measures 9-12. It concludes the vocal line and piano accompaniment. The lyrics are: "the flames..... consume his consume..... his off' - ring, the flames..... con - sume his con - sume his off' - ring, the flames con -".

off' - ring, the flames con - sume.....  
the flames con - sume..... his off' - ring, his  
- sume..... his off' - ring, the flames con - sume.....

This system contains the first four measures of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with grand staff notation. The lyrics are: "off' - ring, the flames con - sume.....".

his off' - ring! Be - fore Him up - on your fa - ces  
ring! Be - fore Him up - on your fa - ces  
off' - ring! Be - fore Him upon your  
his off' - ring! Be - fore Him upon your

This system contains measures 5 through 8. The lyrics continue: "his off' - ring! Be - fore Him up - on your fa - ces". The piano accompaniment includes dynamic markings *f* and *sf*.

fall; be - fore Him up - on your fa - ces fall; before Him upon your fa - ces  
fall; be - fore Him up - on your fa - ces fall; before Him upon your fa - ces  
fa - ces fall; be - fore Him, before Him fall; before Him upon your fa - ces

This system contains measures 9 through 12. The lyrics continue: "fall; be - fore Him up - on your fa - ces". The piano accompaniment includes dynamic markings *f* and *sf*.



*p* fall..... before Him, *pp* upon your faces fall! *pp* The

*p* fall..... before Him, *pp* upon your faces fall! *pp* The

*p* *dim.* *pp*

*cres.* *f* Lord is God, the Lord is God. O Is - ra - el hear! Our God is one

*cres.* *f* Lord is God, the Lord is God. O Is - ra - el hear! Our God is one

*cres.* *f* Lord is God, the Lord is God. O Is - ra - el hear! Our God is one

*cres.* *f* Lord: And we will have no oth - er Gods..... be - fore the Lord.

*f* Lord: And we will have no oth - er Gods..... be - fore the Lord.

*f*

ELIJAH. *Recit.*

*f* Take all the prophets of Baal, and let not one of them es-cape you.

*p Recit.* *ff* *p* *ff*

Bring them down to Kishon's brook; and there let them be

*p* *f* *f* *A tempo allo. vivace.*

*alain.*

Take all the prophets of Baal; and let not one of them escape us; bring all, and slay them!

CHORUS. Take all the prophets of Baal; and let not one of them escape us; bring all, and slay them!

Take all the prophets of Baal; and let not one of them escape us; bring all, and slay them!

*f*

## No. 17. "IS NOT HIS WORD LIKE A FIRE?"—ARIA.

ELIJAH.  
BASSO SOLO. $\text{♩} = 92$ . *Allegro con fuoco e marcato.*

ACCOMP.

*f* Is not His

word like a fire? And like a

ham - mer that break - eth the rock, A hammer that breaketh the rock, that

breaketh the rock in - to pie - ces? like a fire,..... like a fire, and like a

ham - mer that break - eth, that break - eth the rock. His

*cres.* *f*

Con Sra

word is like a fire, and like a ham - mer, A ham - mer that

Con 8va

breaketh the rock. For God is an - gry,

an - gry with the wicked ev' - ry day, for God is an - gry with the wicked ev' - ry

day; and if the wicked turn not, the Lord will whet his sword, will

whet his sword; and He hath bent his bow, and made it

Con 8va



read - y, and made it read - y, read - y! Is not His

*sf* *f*

*f* *ff* *fp*

word like a fire? and like a ham - mer that breaketh the

*p* *ff* *p*

Con Sva

rock, and like a ham - mer that breaketh the rock? Is not His word..... like a

*pp*

fire, and like a ham - mer, a ham - mer that break - eth the

*cres.*

rock? that break - eth the rock, that break - eth the rock; and like a

*sf* *f* *p*

fire,..... like a ham - mer, that break - eth the rock ; is not His

*cres.*

*p*

word like a ham - mer that break - eth the rock, is not His

Con 8va

word like a ham - mer that break - eth..... the rock in - to

*cres.*

*cres.*

Con 8va

*Piu lento.*

pie - ces,..... *f* Is not His word like a ham - mer that breaketh the

*f*

*Piu lento.*

*f*

rock ?

*Tempo 1mo.*

*f*

Con 8va

## No. 18. "WOE UNTO THEM WHO FORSAKE HIM!"—Ariososo.

*Lento.* ♩ = 96.

ALTO SOLO.

Woe, woe un-to them who forsake Him! destruc-tion shall fall up-

ACCOMP.

on them: For they have transgress-ed, transgress-ed a- gainst Him. Though

*p*

they are by Him re-deem-ed,..... by Him redeem-ed, though they are by Him re-

*p*

deem-ed, Yet they have spo-ken false-ly against Him, spo-ken

*cres.*

*cres.*

false-ly against Him..... Woe, woe un-to them who forsake Him! De-

*f*

*f* *dim-in-u-en-do.* *pp*

*cres.*

struction shall fall up - on them. Though they are by Him re - deem - ed; from Him have they

*cres.* *pp*

fled; Though they are by Him re - deem - ed; e - ven

*cres.* *f*

from Him they have fled. Woe un - to them!

*p*

Woe..... un - - to them!

*pp*

**No. 19. "O MAN OF GOD, HELP THY PEOPLE!"—RECITATIVE.**

**TENOR SOLO.**

*ORADIAH. Recit.*

O man of God, help thy peo - ple! Among the i - dols of the Gentiles, are there

**ACCOMP.**

*p*



a - ny that can command the rain, Or cause the heav'ns to give their

show - ers? The Lord our God a - lone can do these things.

"THOU HAST OVERTHROWN THINE ENEMIES!"—RECITATIVE AND CHORUS.

ELIJAH. *Recit.*

BASSO SOLO.

Accomp.

O Lord, thou hast o - verthrown thine en - emies and destroy'd them: Look

*Andante sostenuto.*

down on us from heaven, O Lord; regard the distress, the distress of thy peo - ple!

*Andante sostenuto. ♩ = 66.*

O - pen the heavens, and send us re - lief! Help, help thy ser - vant now, O God!

*cres. pp*

## CHORUS.

*p* O - pen the heav - ens and send us re - lief : *sf* Help, help thy ser - vant now, *pp* O God !

*p* O - pen the heav - ens and send us re - lief : *sf* Help, help thy ser - vant now, *pp* O God !

*mf* *pp*

## ELIJAH.

*p* Go up, now, child, and look toward the sea. *cres.* Hath my pray - er been heard by the

*pp*

*f*

## Recit. THE YOUTH.

Lord ? There is nothing. The heav'ns are as brass, they are as brass a -

*sf* *p* Recit. *pp*

## Tempo.

## ELIJAH.

bove me. When the heav - ens are clos - ed up, because they have sin - ned.....

Tempo.

..... have sin - ned against Thee; Yet, if they pray and confess, confess thy name, and

*cres.*

turn from their sin when Thou dost af - flict them: Then hear from heav'n, and for-

*sf* *p* *cres.*

give..... the sin; Help, send thy ser - vant help, O God!

*pp* *pp*

## CHORUS.

Then hear from heav'n, and for - give the sin: Help, send thy ser - vant, help, O God!

*p* *cres.* *f* *p*

Then hear from heav'n, and for - give the sin: Help, send thy ser - vant, help, O God!

*p* *cres.* *f* *p*

Then hear from heav'n, and for - give the sin: Help thy ser - vant, help, O God!

*p* *cres.* *f* *p*

Then hear from heav'n, and for - give the sin: Help thy ser - vant, help, O God!

*mf* *cres.* *f* *p*

**ELIJAH.** *Recit. THE YOUTH.*

Go up again, and still look toward the sea! There is nothing. The earth is as

*pp* *Recit.*

*Piu animato. ♩ = 80.*

**ELIJAH.**

i - ron un - der me. Hear - est thou no sound of rain? See - st thou

*pp* *p Piu animato. cres.*

*cres.* *f* *Recit. THE YOUTH.* *Tempo. ELIJAH.*

noth - ing a - rise from the deep? No; there is nothing. Have re - spect...

*cres.* *f* *p Ped. Recit.* *p tempo.*

*cres.* *cen* *do.*

to the pray'r, to the pray'r of thy servant; O Lord, O Lord, my

*cres.* *cen* *do.*

*f* *Recit.*

God! Unto Thee will I cry, Lord, my rock: be not si - lent to

*ff* *Recit.*



*Adagio.* **THE YOUTH.**

me; and Thy great mercies, Thy mercies remember, Lord! Behold, a little cloud a-

*ff* *Adagio.* *pp* Ped.

riseth now from the waters: It is like a man's hand! The heavens are

*trem.* *sempre. pp* Ped. *frem.*

black with clouds and with wind: The storm rusheth louder and loud

*cres* *cen* *do.*

*A tempo. Allegro moderato.*

*Tutti.*

er! Thanks be to God for all His

**CHORUS.** Thanks be to God for all His

Thanks be to God for all His mer - cies..... for all His

Thanks be to God for all His mer - cies,

*p* *a tempo. Allegro moderato. ♩ = 144.* *cres* *cen*

mer - cies..... for all His mer - cies, thanks be to

mer - cies, for all His mer - cies, thanks be to

mer - cies, for all His mer - cies, thanks be to

Thanks be to God for all His

*do. p cres cen*

God, thanks, thanks be to God for all His mercies!

God, thanks, thanks be to God for all His mercies!

God, thanks, thanks be to God for all His mercies!

mer - cies, thanks, thanks be to God for all His mercies!

*do. al ff*

*Recit. ELIJAH.*

Thanks be to God! for He is gracious; and His mercy endureth for - ev - er.

*Recit.*

# "Thanks be to God."

"ELIJAH."

*Allegro Moderato ma con fuoco.*

**SOPRANO**  
f Thanks be to God! He laveth the thirsty

**ALTO**  
f Thanks be to God! He laveth the thirsty

**TENOR**  
f Thanks be to God! He laveth the thirsty

**TUTTI.**  
f Thanks be to God! He laveth the thirsty

**BASS**  
more! Thanks be to God, He laveth the thirsty land. Thanks be to God! He laveth the thirsty

**PIANO**  
f

land, the thirs - ty land. Thanks be to God! He la-veth the thirsty land.

land, the thirs - ty land. Thanks be to God! He la-veth the thirsty land.

land, the thirs - ty land. Thanks be to God! He la-veth the thirsty land.

land, the thirs - ty land. Thanks be to God! He la-veth the thirsty land. Thanks be to

Thanks be to God, thanks be to God! The waters gather, they

Thanks be to God, thanks be to God! The waters gather, they

Thanks be to God, thanks be to God! The waters gather, they

God, Thanks be to God, be to God! The waters gather, they

*sf* *ff* *sf* *ff* *sf* *ff*

rush a-long! they are lift - ing their voi - ces! The  
 rush a-long! they are lift - ing their voi - ces!  
 rush a-long! they are lift - ing their voi - ces!  
 rush a-long! they are lift - ing their voi - ces!

waters gather, they rush along! they rush along! the waters gather, they rush along, ...  
 The waters gather, they rush along! they rush ... a - long! the  
 The waters gather, they rush along! the waters gather, they rush long, they rush along!  
 The waters gather, they rush along! the wa - - ters gather, they rush

see, they rush along! Thanks be to God! The waters gather, they  
 waters gather, they rush along! the wa - ters ga - ther, they rush along, they rush along!  
 Thanks be to God! He la - veth the thirsty land! The  
 - long! the waters gather, they rush along! Thanks be to God! He



rush along! the waters ga-ther, they rush a-long! He la-veth the thirs-ty  
 Thanks be to God! He la-veth the land: Thanks be to  
 waters ga-ther, they rush along, they rush a-long: the wa-ters ga-ther, they  
 la-veth the thirsty land! Thanks..... ce.... to God, be to  
 land! The wa-ters gather, they rush along! Thanks be to God.....  
 God, thanks be to God..... The wa-ters gather, they rush a-  
 rush along! thanks be to God! Thanks be to God, thanks to  
 God, thanks! The waters ga-ther, they rush along! Thanks be to  
 He la-veth the thirs-ty land! *f* The stormy billows are high, their  
 - long, He la-veth the thirs-ty land! *f* The stormy billows are high, their  
 God! He la-veth the thirs-ty land! *f* The stormy billows are high, their  
 God! He la-veth the thirs-ty land! *f* The stormy billows are high, their

fu-ry is mighty; The stormy bil-lows are high, their fu-ry is migh-ty;

fu-ry is mighty; The stormy bil-lows are high, their fu-ry is migh-ty;

fu-ry is mighty; The stormy bil-lows are high, their fu-ry is migh-ty;

fu-ry is mighty; The stormy bil-lows are high, their fu-ry is migh-ty;

migh-ty their fu-ry: *f* But the Lord is a-

migh-ty their fu-ry: *f* But the Lord..... is

migh-ty their fu-ry: *f* But the Lord..... is

migh-ty their fu-ry; *f* But the Lord..... is..... a

bove them, and Al-migh-ty, Thanks be to God! He laveth the thirsty land! The

bove them, and Al-migh-ty, Thanks, thanks be to God! The

bove them, and Al-migh-ty, Thanks be to God! to God! The

bove them, and Al-migh-ty, Thanks be to God, He laveth the thirsty land! The

stormy billows are high, their fu - ry is mighty: *f* But the  
stormy billows are high, their fu - ry is mighty: *f* But the Lord....  
stormy billows are high, their fu - ry is mighty: *f* But the Lord.....  
stormy billows are high, their fu - ry is mighty: *f* But the Lord..... is....

Lord is a - bove them, and Al-migh - - ty. But the Lord.....  
..... is a - bove them, and Al-migh - - ty. But the Lord..... *f* But the  
..... is a - bove them, and Al-migh - - ty. But the Lord..... *f* But the Lord....  
..... a - bove them, and Al-migh - - ty. *f* But the Lord.....

*f* But the Lord is a - bove them, and Al-migh - ty. Thanks be to God! He  
Lord ..... is a - bove them, and Al-migh - - ty.  
..... is a - bove them, and Al-migh - - ty. Thanks be to  
..... is ..... a - bove them, and Al-migh - - ty.

*sf* *ff* *f*

la- veth the thirsty land. Thanks be to God! He laves the thirs-ty land. Thanks

Thanks be to God! He la-veth the thirsty land, He la - veth the land.

God! He la- veth the thirsty land, He la - - veth, la-veth the land. Thanks be to

Thanks..... Thanks be to God! He laves the land.

..... be to God, thanks! He la-veth the thirs - ty land.

Thanks be to God! thanks! He la-veth the land, the thirs - ty

God, thanks be to God! He la veth the land, He la-veth the

Thanks be to God, He la - veth, He la-veth the thirs - ty land.

Thanks be to God, to God, thanks be to God, to God,

land. Thanks be to God, thanks be to God, thanks to

land, Thanks be to God, thanks be to God,

Thanks..... Thanks.....



thanks be to God, thanks! The waters gather, they rush along; The waters gather, they  
 God, thanks be to God! The waters gather, they rush along; The waters gather, they  
 thanks be to God, to God! The waters gather, they rush along; The waters gather, they  
 ..... thanks be to God! The waters gather, they rush along; The waters gather, they

rush along, they rush along, they rush along! *ff* Thanks be to  
 rush along, they rush along, they rush along! *ff* Thanks be to  
 rush along, they rush along, they rush along! *ff* Thanks be to  
 rush along, they rush along, they rush along! *ff* Thanks be to

God! He la-veth the thirsty land: thanks be to God, He laveth the thirs - ty land!  
 God! He la-veth the thirsty land: ..... thanks.... He laveth the thirs - ty land!  
 God! He la-veth the thirsty land: thanks be to God, He laveth the thirs - ty land!  
 God! He la-veth the thirsty land: thanks be to God, He laveth the thirs - ty land!

## SECOND PART.

## No. 21.

## HEAR YE, ISRAEL!—ARIA.

*Adagio.* ♩ = 80.SOPRANO  
SOLO.

ACCOMP.

Hear ye,

Is-ra-el! hear what the Lord speaketh: "Oh, had'st thou heed-ed, heed-ed my com-

- mandments!" Hear ye, Is-ra-el! hear what the Lord speaketh: "Oh had'st thou

heed-ed, heed-ed my commandments, Oh had'st thou heed-ed, heed-ed my com-

- mandments, Oh, had'st thou heed - ed my commandments !” Who hath be - lie - ved our re -

- port? to whom is the arm, the arm of the Lord, re - veal - ed? to

whom is the arm, the arm of the Lord re - veal - ed? Hear ye, Is - ra - el:

hear ye, Is - ra - el; hear ye, Is - ra - el! hear what the Lord speak - eth:

“Oh, had'st thou heed - ed, heeded my.... com - mand - ments! Oh, had'st thou heed - ed,

*pp* *p* *cres.* *f* *sf* *p* *dim.* *pp* *cres.* *do.* *f* *sf* *p* *cres.* *p*

*dim.* *p*  
 Oh... had'st thou heeded my command - - ments?" Hear ye,  
*sf* *p*

*Piu Adagio.* *dim.*  
 Is - ra - el! Is - ra - el! hear..... what the Lord speak - eth!  
*pp*

*Recitative.*  
 Thus saith the Lord... the Re-deem-er of Is - ra - el and his Ho - ly One, to  
*Recitative. pp*

*cres.* *f* *♩=132 Allegro Maestoso.* *Tempo.*  
 him oppressed by Tyrants; Thus saith the Lord:— *sf* I, I am He that com - fort -  
*cres.* *cres. sf* *sf* *p*

*sf*  
 - eth; Be not a-fraid, be not a-fraid,... for I am thy God; I,  
*p* *cres. sf*



I am He that com - fort - eth, be not a - fraid, be not a - fraid; for I am thy

God, I will strength - - en thee! I..... the

Lord, will strengthen thee; for I, thy God,.....

..... will strengthen thee. Say, who art thou? Say, who art thou, that thou art a -

- fraid of a man that shall die; and for - get - test the Lord, the

cres. f p f p p p

cres. p

cres. cen - do.

f p f p p

p

cres. cen - do sf p pp

Lord thy Ma - ker,..... who hath stretch - ed forth the hea - - -  
 - - - vons, and laid the earth's foun - da - tions, the  
 earth's foun - da - - - tions, Say who art thou?  
 I, I am He that com - fort - eth; Be not a -  
 - - - fraid, be not a - - - fraid..... for I, I

*cres.*  
*cres.*  
*cres.*  
*sf*  
*f*  
*cres*  
*f*  
*sf*  
*p*  
*sf*  
*cres.*  
*p*

am... thy God; Be not a - fraid, Be not a -  
- - fraid, I..... I am thy  
God; be not a - fraid, be not a - fraid,  
for I, thy God..... will  
strength - en thee."

## No. 22.

## "BE NOT AFRAID."—CHORUS.

112. *Allegro maestoso ma moderato.*

SOPRANO.



ALTO.



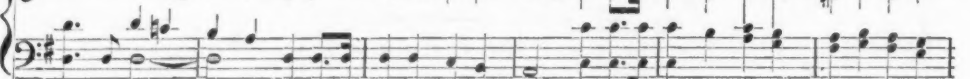
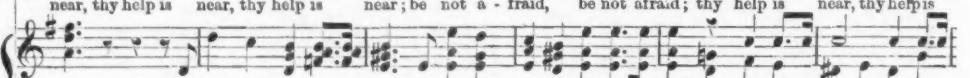
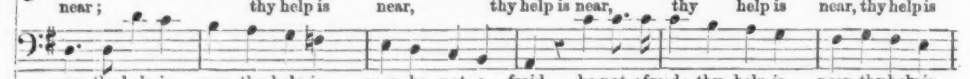
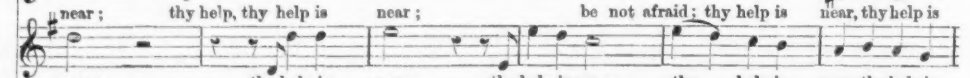
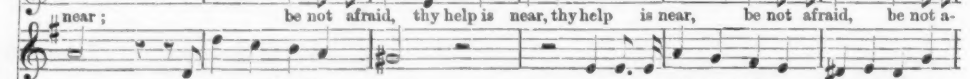
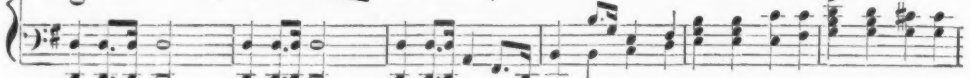
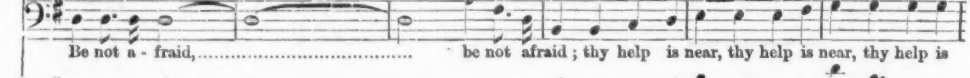
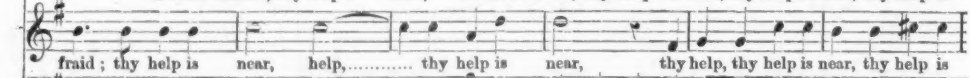
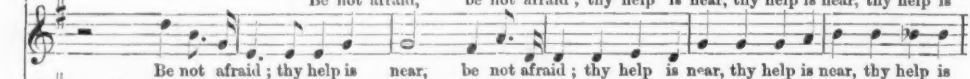
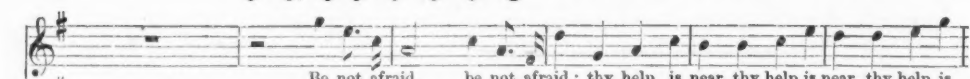
TENOR.



BASS.



ACCOMP.





fraid; thy help is near. Be not afraid, saith God the Lord; Be not a -  
 near, thy help is near. Be not afraid, saith God the Lord; Be not a -  
 near, thy help is near. Be not afraid, saith God the Lord; Be not a -  
 near, thy help is near. Be not afraid, Be not afraid, saith God the Lord; Be not a -

*ff sf sf*

fraid, saith God the Lord; thy help is near, thy help is near. God..... the Lord thy God say -  
 afraid, saith God the Lord; thy help is near, thy help is near. God, the Lord thy God.....  
 afraid, saith God the Lord; thy help is near, thy help is near. God, the Lord thy God  
 afraid, saith God the Lord; thy help is near, thy help is near. God, the Lord..... thy God.....

*tr sf tr*

*Piu animato.*

... eth un - to thee, "Be..... not afraid!"  
 sayeth un - to thee, "Be not afraid!" Though thousands languish and fall be -  
 sayeth un - to thee, "Be not afraid!"

*Piu animato. ♩ = 138.*

*f sf sf simile.*

Con Sra

Though thousands languish and fall beside thee, And tens of  
side thee, And tens of thousands around thee per - ish; Tho' thou - sands,..... though thousands  
thousands around thee per - ish; though thou - sands,..... though thousands lan - guish,  
lan - guish and fall be - side..... thee, though thousands  
Though thousands languish and fall be - side thee, and tens of thousands around thee  
Though thousands . lan - guish,..... though thousands lan - guish, though thousands  
lan - guish and fall be - side..... thee,..... and tens of thousands around thee  
Though thousands languish and fall be - side thee, and tens of thousands around thee per - ish, a -  
per - ish; Though thou - sands lan - guish and fall be - side.....

languish and fall beside thee, though thousands languish and fall be-  
 per - ish ; though thousands languish and fall, and fall..... be - side thee,  
 round thee perish ; tho' thousands languish and fall be - side thee,..... though thousands  
 ..... thee, and fall beside thee, though thousands languish and fall be - side thee,...

Con 8va

side thee, and tens of thousands around thee perish ; though thousands  
 and tens of thousands around thee per - ish ; and tens of thousands around thee per - ish a-  
 languish, and tens of thou - sands, and tens of thousands around thee per - ish ;  
 ..... and tens of thousands around thee per - ish, around thee per - ish ;

languish and fall be - side..... thee, though thousands languish and fall be - side thee ; yet  
 round thee ; though thousands languish and fall be - side thee, and fall be - side thee ; yet  
 though thousands languish and fall be - side..... thee, though thousands languish and fall ; It  
 though thousands lan - guish and fall be - side..... thee ; yet

still it shall not come nigh thee; Though thousands lan -

still it shall not come nigh..... thee; Though thousands languish and fall be -

shall not come nigh thee; tho' thousands languish and fall be - side.....

still it shall not come nigh..... thee; though thousands languish and fall be - side thee; yet

- - guish and fall be - side thee, Tho' thousands lan - - guish, yet still it shall not come

side thee, Though thousands languish and fall be - side thee, yet still it shall not come

..... thee, and fall be - side thee, Tho' thousands lan - - guish and fall be -

still it shall not come nigh thee; Though thousands lan - guish, yet still it shall not come

nigh thee. Be not a - fraid! Be not a - fraid!

nigh thee. Be not a - fraid! Be not a - fraid!

side thee. Be not a - fraid! Be not a - fraid!

nigh thee. Be not a - fraid!..... Be not a - fraid, a - fraid!



*tempo 1mo.*

Be not afraid; thy help is near,.....

*Al tempo 1mo.*

ri - tar - dan - do. al *tempo 1mo.* Be not afraid; thy help is near, for He.....

Be not a - fraid;..... be not a - fraid; thy help is near. Be not a -

Be not a - fraid;..... be not a - fraid; thy help is near. Be not a -

*ff*

Con Sva

for He is near; be not a - fraid; thy help is near; be not a - fraid; for He is

is near,..... thy help..... is near, thy help..... is

fraid; for He is near; be not afraid,..... be not a - fraid,.....

fraid; for He is near; thy God, the Lord thy God saith

*sf*

Con Sva

near, is near; be not afraid, thy help is near; be not afraid, thy help is

near; be not a - fraid,..... thy help..... is near; Be not afraid, for He is near;

Be not a - fraid; thy help..... is near; Be not afraid, for

un - to thee; Be not a - fraid; thy help is near; Be not a -

*ff*

near, Be not afraid, for He is near; Be not afraid, be not afraid, thy  
Be not afraid, thy help is near; be not a - fraid, thy help...  
He is near; Be not afraid, thy help is near; be not afraid, thy  
fraid, Be not afraid, Be not afraid, thy

help is near. Be not a - fraid! Be not a - fraid!  
is near. Be not a - fraid! Be not a - fraid!  
help... is near. Be not a - fraid! Be not a - fraid!  
help is near. Be not a - fraid! Be not a - fraid!

"Thy help is near; be not a - fraid; saith God the Lord.  
"Thy help is near; be not a - fraid; saith God the Lord.

## No. 23. "THE LORD HATH EXALTED THEE."—RECITATIVE AND CHORUS.

*Andante. ♩ = 72. ELIJAH. Recit.*

**BASSO SOLO.** The Lord hath ex-alt - ed thee from among the

**ACCOMP.** *f*

*Recit.*

people, and o'er his people Is - ra - el hath made thee King. But

*f tempo.*

thou, Ahab, hast done e - vil to provoke him to an - ger a - bove all that were before thee:

*f Recit. sf*

As if it had been a light thing for thee to walk in the sins of Je - ro - bo - am.

*pp* *cres.* *f*

Thou hast made a grove and an al - tar to Baal, and serv'd him and worshipp'd him;

*cres.* *f*

*sf* *cres.* *cres.*

Thou hast kill - ed the righteous, and al - so taken possession. And the

*p* *sf* *sf* *p* *f a tempo.* *sf* *sf*

*cres.*

Lord shall smite all Is - ra - el as a reed is shaken in the wa - ter; and He shall give Is - ra - el

*pp* *cres.*

up, And thou shalt know He is the Lord.

*dim.* *pp* *f*

SOLO. THE QUEEN.

*p* Have ye not heard, heard he hath pro - phesied against all Is - ra - el?

*Tutti.* *p* Wo

*pp* *p*



*Tutti.* *cres.*  
We heard it with our ears.

*Tutti.* *cres.* *SOLO. THE QUEEN.*  
We heard it with our ears. *cres* - *cen* - *do.*  
*Tutti.* *cres.* Hath he not prophesied

*cres.*  
We heard it with our ears.

*cres.* *pp* *cres.*

Musical score for the hymn "We heard it with our ears." The score is written for Soprano, Alto, Tenor, and Bass voices, with piano accompaniment. The lyrics are: "We heard it with our ears. THE QUEEN. SOLO al - so against the king of Is - ra - el? We heard it with our ears. And We heard it with our ears. We heard it with our ears."

The score includes the following musical markings and lyrics:

- Top Staff (Soprano):** *cres.* We heard it with our ears. *f* THE QUEEN. SOLO
- Second Staff (Alto):** *Tutti. CHORUS.* *f* al - so against the king of Is - ra - el? *cres.* We heard it with our ears. *f* And
- Third Staff (Tenor):** *cres.* We heard it with our ears. *f*
- Fourth Staff (Bass):** *cres.* We heard it with our ears. *f*
- Fifth Staff (Piano):** *We heard it with our ears.* *sf* *cres.* *f*

*Recit.*

why hath he spoken in the Name of the Lord? Doth Ahab govern the kingdom of Is-rael, while E-li-jah's

*Recit.*

*Recit.*

*p* *a tempo. ♩ = 100. Allegro moderato.*

pow'r is greater than the King's? The gods do so to me, and more, If by to-morrow about this

*f* *pp* *f* *a tempo. Allegro moderato.*

*cres.*

time, I make not his life as the life of one of them whom he hath sa-crific'd at the brook of

*cres.* *cen.* *do.*

CHORUS.

*f* *Tutti.* He shall per-ish! He shall per-ish!..... He shall

Ki-shon! He shall per-ish! He shall per-ish! per-ish, he shall

*f* He shall per-ish! He shall per-ish! He shall

*f*

*ff* *Tempo.*

per-ish! *Recit. Solo. THE QUEEN.* He shall perish! *Chorus. Solo. Recit.*

per-ish! Hath he not destroy-ed Baa's prophets? He shall perish! Yea, by sword he destroy'd them all.

per-ish! *ff* He shall perish!

*Recit. ff* *Tempo. Recit.*

*f Tempo.*

He destroy'd them all!

*Chorus.*

*Solo. Recit.*

He al-so closed the heavens,

*f Tempo.*

He also clos-ed the heavens,

*Chorus.*

*Solo. Recit.*

He also clos-ed the heavens, And called down a fam-

He destroy'd them all!

He also clos-ed the heavens,

*f Tempo.*

*Recit.*

*f Tempo.*

*Recit.*

*f Tempo.*

and called down a fam - ine up - on the land.

*Chorus.*

*Solo. Recit.*

ine upon the land, and called down a fam - ine up - on the land. So go ye

and called down a fam - ine up - on the land.

*f Tempo.*

*Recit.*

forth and seize E - lijah, for he is worthy to die; slaughter him! do unto him as he hath done.

## No. 24.

## "WOE TO HIM."—CHORUS.

*Allegro moderato. ♩ = 100.* *f* *ff*

SOPRANO. Woe to him! woe to him, he shall

ALTO. Woe to him! he shall

TENOR. Woe to him! woe to him, he shall

BASS. Woe to him! woe to him, he shall

ACCOMP. *Allegro moderato.* *sf* *sf* *sf* *sf* *ff*

*sf* *sf* *sf* *sf*

per - ish, he clos - ed the heavens, he clos - ed the heavens, And why hath he

per - ish, he clos - ed the heavens, he clos - ed the heavens, And why hath he

*sf* *sf* *sf* *sf*

spo - ken in the name of the Lord? And why hath he spo - ken in the name of the

spo - ken in the name of the Lord? And why hath he spo - ken in the name of the



Lord? And why, and why hath he thus spoken, And  
 Lord? And why, and why,  
 Lord? And why, and why, and why hath he  
 Lord? And why, and why, why hath he clos-ed the heavens? And why, and  
 why, and why hath he spo - ken in the name of the  
 And why hath he spo - ken in the name of the Lord, the name of the  
 spo - ken in the name of the Lord? the name of the Lord, and why, and why hath  
 why, and why, and why hath he  
 Lord; and why hath he spo - ken in the name of the Lord?  
 Lord; and why, and why, and why hath he spo - ken in the name of the  
 he thus spo - ken, and why hath he spo - ken in the name of the  
 spo - ken in the name of the Lord, the name of the Lord? Let the guilty

Let the guilty prophet per - ish ! Let the guilty

Lord ? Let the guilty prophet per - ish ! Let the guilty prophet

Lord ? Let the guilty prophet per - ish !

prophet per - ish ! Let the guilty proph - et

proph - et, let the guilty, let the guilty prophet per - ish ! Woe to him!

Let the guilty proph - et per - ish ! Woe to him!

Let the guilty proph - et per - ish ! Woe to him!.....

per - ish, the guilt - y perish! Woe to him!.....

woe to him, he shall perish! He hath spoken false - ly, falsely against our land, and us, as

..... if he shall perish! He hath spoken false - ly, falsely against our land, and us, as

if woe to him, he shall perish! He hath spoken false - ly, falsely against our land, and us, as

if woe to him, he shall perish! He hath spoken false - ly, falsely against our land, and us, as

*f*  
we have heard with our ears. Let the guilty proph - et, let the guilty prophet per - ish !  
we have heard with our ears. Let the guilty prophet, let the guilty proph - et  
we have heard with our ears. Let the guilty proph - et  
we have heard with our ears. Let the guilty prophet per - ish, let the guilty

*sf sf sf sf*

*ff*  
per - ish ! So go ye forth ; seize on him ! He shall die.  
*ff*  
per - ish ! So go ye forth ; seize on him ! He shall die.  
*ff*  
per - ish ! So go ye forth ; seize on him ! He shall die.  
prophet perish ! So go ye forth, seize on him ! He shall die.

*sf sf ff sf dim in*

- u - en - do. *dim.*  
*p pp*

## No. 25.

## "MAN OF GOD."—RECITATIVE.

OBADIAH. *Recit.*

TENOR SOLO. Man of God, now let my words be precious in thy sight! Thus saith

ACCOMP. *Recit.* *pp*

Je - ze-bel: "E - li - jah is wor - thy to die." So the mighty gather against thee, And

*p*

*sf*

*cres.* they have prepar - ed a net for thy steps; That they may seize thee, that they may

*cres.* *cres.* *f*

*Lento.* *f* slay thee. A - rise then, a - rise, and hasten for thy life! to the wil - derness journey! The

*f* *p*

*Andante sostenuto.*  $\text{♩} = 63.$

Lord thy God doth go, doth go with thee: He will not fail thee, He.....

*p* *Andante sostenuto.*



*cres.*  
 ..... will not for - sake thee. Now be - gone, begone, and bless me ;  
*p*

*pp* *cres.* ELIJAH.  
 Now..... be - gone, and bless me al - so. Though strick - en.....  
*dim.* *pp* *cres.*

*Recit.*  
 ..... they have not grieved! Tarry here, my servant, the Lord be with thee. I journey hence to the  
*sf* *p Recit.*

*Adagio.* ♩ = 66.  
 wilderness.  
*Adagio.* ♩ = 66. *cres.* *diminuendo.*  
*Attacca No. 26.*

## No. 26.

## "IT IS ENOUGH."—ARIA.

BASSO SOLO.  
*Adagio.* ♩ = 66. *legato.* *cres.*  
 ACCOMP.  
*pp*

## ELIJAH.

It is e -

nough, O Lord, now take a - way my life,..... for I am not bet - ter than my

fathers! It is enough, it is enough; now

take away my life,..... I am not bet - ter, not bet - ter than my fa -

thers, I am not bet - ter, I am not bet - ter than my fa - - - thers!

*p* *pp* *cres.* *p* *cres.* *p* *cres.* *dan.* *p* *sf cres.*

*dim.* I de-sire..... to live no long - er;

*pp*

now let me die, for my days are but van-i-ty, now let me

*cres.*

*sf*

Con Sra

die, for my days are but van - i - ty! but van-i-ty!

*cres.* *cres.* *al*

*Molto Allegro vivace.*

*f*

*ff*

*ff*

*ff*

I have been very jeal - ous for the Lord, for the

Lord God of Hosts, for the children of Is - ra -

*ff*

el have bro - ken thy covenant, broken thy covenant, have bro - ken thy

cov - enant, and thrown down thine al - tars, and slain all thy proph - ets,

slain them with the sword, and slain thy proph - ets, slain them with the

sword. I have been very jeal - ous for the Lord,

for the Lord God of Hosts, very jealous for the



*sf*  
Lord, the Lord God of Hosts, and I, e - ven I on - ly am left;.....  
*p* *pp*

*p* *cres.* *f*  
and they seek my life, and they seek my life to take  
*cres.*  
Con 8va

it, to take it a - way.....  
*al* *ff*  
Con 8va

*Adagio.*  $\text{♩} = 66.$   
*Con forza.* *dim.*  
..... It is enough! It is e - nough!  
*sf* *Adagio.* *ff* *p*

*p*  
it is e - nough, O Lord! now take a - way my life,..... for I am not

bet - ter than my fa - - thers; now let me die,

Lord,..... take a - way my life!

*p* *cres.* *dim.* *pp*

## No. 27.

## "SEE, NOW HE SLEEPETH."—RECITATIVE.

*Recit.*

**TENOR SOLO.**

See, now he sleep - eth beneath a ju - ni - per tree in the wilderness! and there the

**ACCOMP.**

*pp*

an - gels of the Lord en - camp round a - bout all them that fear Him.

*p*

ANDANTE.  $\text{♩} = 100$ .

**SOPRANO 1<sup>st</sup> me** *sf*  
Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence cometh, whence cometh help.

**SOPRANO 2<sup>da</sup>** *p*  
Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence cometh, whence cometh help. Thy help

**ALTO** *sf*  
Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence cometh, whence cometh help.

*cres.* Thy help com - eth from the Lord, *dim.* The Maker of hea-ven and earth.

*cres.* com - eth, com - eth, from the Lord, *dim.* the Ma - - ker of heaven and earth.

*cres.* Thy help com - eth from the Lord, the Ma - ker of hea-ven and earth.

*cres.* He hath said, thy foot... shall not be moved. *pp* Thy Keeper will never slumber never, will never

*cres.* He hath said, thy foot shall not be moved. *pp* Thy Keeper will never slum - ber,

*cres.* He hath said, thy foot shall not be moved. *pp* Thy Keeper will never slum - ber,

*f* slum - ber, nev - er slum - ber. *dim. p* Lift thine eyes, O lift thine eyes to the mountains, whence

*cres.* never, will never slum - ber. *dim. p* Lift thine eyes, O lift thine eyes to the mountains, whence

*f* never, will never slum - ber, will nev - er slum - ber. *dim. p* Lift thine eyes, O lift thine eyes to the mountains,

*p* com - eth, whence cometh, whence com - eth help, *sf* whence cometh, whence cometh, whence cometh help.

*p* com - eth, whence cometh, whence com - eth help, *sf* whence com - eth, whence cometh, whence cometh help.

*p* whence com - eth, whence cometh, whence com - eth help, *sf* whence com - eth, whence cometh, whence cometh help.

## "He watching over Israel."

"ELIJAH"

*Allegro Moderato*  
SOPRANO Solo

*p* He, watching o - ver Is - - ra-el, slumbers not, nor

TENOR

BASS

126 *Allegro Moderato.*

sleeps; He slumbers not, nor sleeps;

*p* He, watching o - - ver Is - - ra-el, slumbers not, nor sleeps;

*p* He, watching o - - ver Is - - ra-el, slumbers not, nor sleeps;

He, watching o - - ver

slum-bers not, nor sleeps; He slumbers not, nor sleeps; He watching o - - ver

He slumbers not, nor sleeps, He slum -

*p* He, watching slumbers not, nor sleeps, He slum - bers

*cres.* *cres.*



Is - - ra - el, slumbers not, nor sleeps, slum - - bers not, nor sleeps.

Is - - - ra - el, slum - - bers not, He slumbers not, nor sleeps.

- bers not, nor sleeps, slum - - bers not, He slumbers not, nor sleeps, Shouldst thou,

not, nor sleeps, slum - - bers not, nor sleeps.

dim. p dimin. cres.

Shouldst thou, walking in grief,

Shouldst thou, walk - ing in grief, lan - - guish, He will quicken

walk - ing in grief, lan - guish, He will quicken thee; Shouldst thou, walking in grief,...

lan - guish; He will quicken thee, He..... will quick-en thee; Shouldst thou,

thee,.... will quick-en thee,..... He will quick - - en thee;

..... in grief,.... languish; He will quick - en thee,..... Shouldst thou,

Shouldst thou, walk-ing in grief, lan - guish; He, He..... will quicken

cres.

walk - ing in grief, lan - guish; He will, He..... will quicken thee;  
 Shouldst thou, walk - ing in grief, lan - guish, Shouldst thou, walking in grief,  
 walk - ing in grief,..... in grief..... lan - guish; He will quick - en  
 thee; Shouldst thou, walking in grief, lan - guish; He will quicken  
 Shouldst thou, walking in grief, lan - guish, walk - ing in grief, lan - guish;  
 lan - guish, He will quicken thee; Shouldst thou, walking in grief languish;  
 thee, will quick - en thee; Shouldst thou, walk - ing in grief, lan - guish;  
 thee..... He will quicken thee; Shouldst thou, walk - ing in grief, lan - guish;  
 He will quicken thee, He..... will quicken thee, He, watching o - - ver  
 He will quicken thee, He will quicken thee, He, watching  
 He will quicken thee, He will quicken thee, Shouldst thou, walking in grief,  
 He will quicken, He..... will quicken thee,  
 dim. diminuendo. p

Is - rael, slumbers not, nor sleeps, Shouldst thou, walk - ing in grief, lan - guish;

o - ver Is - ra - el, slumbers not, Shouldst thou, walk - - ing in grief, lan -

lan - guish; He will quick - en thee, He, watching o - ver Is - ra - el,

He, watching o - - ver Is - - ra - el, slum - - - bers

He will quick - en thee. He, watching o - ver Is - ra - el, slum - bers not, nor.

- guish; He will quick - en thee..... He slum - bers not, slum - bers not, nor

slum - bers not, nor sleeps... He slum - bers not,.... He slum - - bers

not, nor sleeps..... He slum - - bers not, nor

sleeps.... He slum - bers not, He slum - bers not, He watching

sleeps; He..... slum - bers not, He slum - bers not; He watch - ing

not,.... He slum - bers not, He slum - bers not; He

sleeps; He slum - - bers not, He slum - bers not, He slum - bers





## No. 30.

## "ARISE, ELIJAH."—RECITATIVE.

THE ANGEL.

ALTO SOLO. A - rise, E - li - jah, for thou hast a long jour - ney be -

ACCOMP. *p*

*Tempo adagio.*

- fore thee. For - ty days and for - ty nights shalt thou go, to Ho - reb, the mount of

*p*

*Tempo adagio.*

ELIJAH. Recit.

God..... O Lord, I have la - bor'd in vain!

*p* = 92. *Allegro vivace.*

Recit. *cres.*

Recit. *tempo.*

Yea, I have spent my strength for naught.

*tempo.*

Recit. *cres.*

Recit. *f*

O..... that Thou wouldst rend the heavens, *sf*

*sf* = 100. *Allegro moderato.*

Recit. *f*

that Thou wouldst come down

That the mountains would flow down at thy presence, to make thy

Name known to thine ad - ver - saries, through the wonders of thy works!

O Lord, why hast Thou made them to err from thy ways?

and har - den - ed their hearts, that they do not fear Thee?

O..... that I now might die! O that I now might die!

*diminuendo.*

## No. 31.

## "O REST IN THE LORD."—ARIA.

*Andantino.*  $\text{♩} = 72$ .

ALTO SOLO.

THE ANGEL O rest in the Lord, wait patient - ly for Him, and He shall

ACCOMP. *pp* *sempre. pp*

give thee thy heart's de - sires; O rest in the Lord, wait patiently for Him, and He shall

give thee thy heart's de - sires, and He shall give thee thy heart's desires. Commit thy way un -

- to Him, and trust in Him; commit thy way un - to Him, and trust in Him; and fret not thy -

*cres.*

self..... because of e - vil do - ers. O rest in the Lord, wait patient - ly for

*p*

Him, wait - patient - ly for Him; O rest in the Lord; wait patient - ly for

*pp*

Him, and He shall give thee thy heart's..... de - sires,..... and He shall

*cres.* *sf*

give thee thy heart's de - sires, and He shall give thee thy heart's de -

*p* *sf* *p*

sires. O rest in the Lord, O rest in the Lord, and wait.....

*p* *pp* *cres.*

..... wait..... pa - tient - ly for Him.

*p* *tr* *pp* *Ped.* \*



## No. 32. "HE THAT SHALL ENDURE." — CHORUS.

*Andante Sostenuto.* *pp* *Cres.* *f*

**SOPRANO.** He that shall endure to the end, shall.... be sa - ved; he that shall endure to the end,

**ALTO.** He that shall endure to the end, shall be sa - ved; he that shall endure to the end,

**TENOR.** He that shall endure to the end, shall be sa - ved; he that shall endure to the end,

**BASS.** He that shall endure to the end, shall be sa - ved; he that shall endure to the end,

*Andante Sostenuto.* *p* *pp* *Cres.* *f*

**ACCOMP.** shall..... be sa - ved, shall be sa - - - - - dim. - - ved,

shall..... be sa - ved; *Cres.* He that shall en-dure to the end, *Dim.*

shall ..... be sa - ved; shall..... be sa - - ved shall..... be

shall..... be sa - ved.

*p* *Cres.* *f* *Dim.*

shall.... be sa - - ved, shall..... be sa - ved, shall be sa - - ved;

shall be sa - - - ved, sa - - ved; He that shall endure to the

sa - ved, shall..... be, shall be sa - - ved, shall.... be sa - - ved;

He that shall endure to the end..... shall..... be sa - - -

*p* *Cres.* *Cres.* *f* *Dim.* *p*

He that shall endure to the end, shall..... be sa - - - ved;

*p* end..... He that shall endure to the end, shall be sa - - - ved;

*Cres.* *f* *Dim.* *p* *Cres.* - ved;

He that shall en-dure to the end..... shall..... be sa - - - ved;

ved; He that shall endure to the end, shall be sa - ved; He that shall en-

*p* *Cres.* *f* *dim.* *p* *Cres.*

*sf* *f* *Dim.*

*Cres.* He that shall endure to the end, shall.... be sa - - ved. shall.....

He that shall en - dure ... to the end, he.... shall be sa - - - ved, shall be.....

He that shall endure to the end, shall.... be sa - - - ved, shall.....

- dure to the end..... shall be sa - - - ved, shall.... be sa - - ved,.....

*sf* *p* *pp* *dim.*

..... be sa - ved, shall..... be sa - ved, shall.... be sa - - ved.

sa - - - ved, shall ... be sa - ved, shall be sa - - ved.

*Diminuendo.* *p* *pp* *pp*

shall..... be sa - - - ved, shall be sa - - ved.

*dim.* *pp*

inu - en - do. *p* *dim.* *pp*

## No. 33. "NIGHT FALLETH ROUND ME."—RECITATIVE.

**ELIJAH.**

**BASSO SOLO.**

Night falleth round me, O Lord! Be Thou not far from me! hide not thy face, O Lord, from

**ACCOMP.**

*p*

**Soprano solo. THE ANGEL.**

me; My soul is thirsting for Thee, as a thirsty land. *Andante.*  $\text{♩} = 76.$  A - rise, now!

*p* *sf*

*f*  $\text{♩} = 92.$  *f Allegro.* get thee without! stand on the mount before the

*f* *f* *p*

Lord: for there His glo - ry will ap - pear,..... and shine on thee! *Lento.*

*pp ten.*

*ten.* Thy face must be veil - ed, *ten.* for He draw - eth near.

*pp*

## No. 34.

## "BEHOLD, GOD THE LORD."—CHORUS.

*Allegro con fuoco. ♩ = 100.*

SOPRANO. Be - hold, God the

ALTO. Be - hold, God the

TENOR.

BASS.

ACCOMP. *Allegro con fuoco.*

*pp* *cres* cen - do. *f* *f*

Lord pass-ed by. And a mighty wind rent the mountains around,

*pp* And a mighty wind rent the mountains a-

*sf* *pp*

*cres.* *f* *f* *dim.*

brake in pieces the rocks, brake them before the Lord, brake them before the

*cres.* *f* *dim.*

round, brake in pieces the rocks, brake them before the Lord,

*cres.* *f*

*cres* cen - do. *al* *f* *diminuendo.*



Lord; And a mighty wind rent the mountains around,  
 brake them before the Lord; and a mighty wind rent the mountains a-  
 round, brake in pieces the rocks, brake them before the Lord, brake them before the  
 Lord. But yet the Lord was not in the tem-pest.  
 brake them before the Lord. But yet the Lord was not in the tem-pest.

*pp* *cres.* *pp* *cres.* *dim.* *pp* *cres.* *dim.* *p* *dim.* *f* *dim.* *dim.* *dim.* *f* *dim.* *p* *dim.* *pp* *pp* *cres.*

The musical score is written for a vocal ensemble and piano accompaniment. It consists of three systems of staves. The first system has four staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The second system has four staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The third system has four staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The lyrics are written below the vocal staves. The piano part provides harmonic support with chords and melodic lines. Dynamics include *pp* (pianissimo), *cres.* (crescendo), *dim.* (diminuendo), *f* (forte), and *p* (piano).

And the sea was up-  
 Be-hold, God the Lord passed by! And the sea was up-  
 Be-hold, God the Lord passed by!

*cca do. ff sf pp*

heav-ed, and the earth was shaken, and the sea was up-heaved, and the  
*cres. f*  
*pp* And the sea was up-heaved, and the earth was shaken, And the sea was up-  
*cres. f*

earth was shaken, and the sea was up-heaved, and the earth was  
*cres. p*  
 earth was shaken, and the sea was up-heaved, and the  
 heaved, and the earth was shaken, and the sea was up-heaved,  
 heaved, and the earth was shaken, and the sea was up-heaved,  
*dim. p cres. cca*

shaken, and the sea was up - heaved, and the earth was sha - ken,  
earth was shaken, and the sea was up - heaved, and the earth..... was sha -  
and the earth was shaken, and the sea was up - heaved, and the earth was  
and the earth was shaken, and the sea was up - heaved, and the earth.....  
the earth was sha - ken, was sha - ken.  
ken, was sha - ken.  
sha - ken, the earth was sha - ken, was sha - ken.  
was sha - ken, was sha - ken.  
But yet the Lord was not in the earth - quake.  
But yet the Lord was not in the earth - quake.  
But yet the Lord was not in the earth - quake.  
But yet the Lord was not in the earth - quake.

*f* *sf* *cres.* *do.* *dim.* *pp* *cres.*

And af - ter the earthquake there came a fire,..... And af - ter the earthquake there came a fire, And af - ter the

earthquake there came a fire,..... the sea was up - heav - ed, the earth was earthquake there came a fire, the sea was up - heav - ed, the earth was earthquake there came a fire, the sea was up - heav - ed

sha - ken,..... and af - ter the earth - quake..... there came a fire, sha - ken, and af - ter the earth - quake..... there came a ed, and af - ter the earth - quake..... there came a sempre.



and af - ter the earth - quake there came a fire. But yet the Lord

ff

fire, and af - ter the earth - quake a fire. But yet the Lord

ff sf sf ff

The image displays a page from a musical score for the hymn "The Lord Was Not in the Fire." The score is written for four parts: Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a more complex harmonic texture with many beamed sixteenth and thirty-second notes. The lyrics are printed below the vocal staves. The piano part includes dynamic markings such as *sf* (sforzando) and *sempre, ff* (sempre fortissimo).

**Vocal Parts:**

- Soprano:** was not, But yet the Lord was not in the fire, But yet the Lord was not in the
- Alto:** was not, But yet the Lord was not in the fire, But yet the Lord was not in the
- Tenor:** was not, But yet the Lord was not in the fire, But yet the Lord was not in the
- Bass:** was not, But yet the Lord was not in the fire, But yet the Lord was not in the

**Piano Accompaniment:**

- Dynamic markings: *sf*, *sempre, ff*

The image shows a musical score for a piece titled "The Lord Was Not in the Fire." The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "fire, But yet the Lord was not in the fire, But yet the Lord was not in the fire.....". The piano part features a prominent bass line with chords and arpeggios, and a treble part with chords and arpeggios. The score includes dynamic markings such as *f* (forte) and *sf* (sforzando). The piano part is marked with *f* and *sf* in the first system, and *sf* and *ff* in the second system. The vocal part is marked with *f* in the first system. The score is written in a single system, with the vocal part and piano accompaniment sharing the same time signature and key signature.

*pp*  
And af-ter the fire there came a still small voice.....

*pp*  
And af-ter the fire there came a still small voice.....

*pp* Ped. \* Ped. *pp*

*pp*  
And in that still voice, onward came the

\* *sempre. pp*

*p*  
Lord,..... And in that still voice, onward came the Lord,.....

*p*  
And in that still voice,..... on - - - ward

*p*  
And in that still voice on - - - ward

*p*  
And in that still voice on - ward came the

*cres.* onward came the Lord,..... *cres.* onward came..... the

*cres.* came the Lord, *cres.* onward came the Lord, *cres.* onward came the Lord,.....

*cres.* came the Lord, *cres.* on - ward came the Lord, *cres.* on - ward came the

*cres.* Lord,..... *cres.* on - ward came the Lord,..... *cres.* came..... the

*pp* Lord; And in that still voice came the Lord,..... *p* on - ward came the

*pp* and in that still..... voice..... *p* on - ward came the

*pp* Lord,..... *p* on - - ward came.....

*pp* Lord,..... and in that still voice came the

*cres.* *pp* Lord,..... onward came the Lord,..... And in that

*cres.* *pp* Lord,..... on - ward came the Lord,..... And in that

*cres.* *pp* on - ward came the Lord,..... on - ward came the Lord,.....

*cres.* *pp* Lord,..... onward came the Lord,..... And in that

*cres.* *pp*

still voice, onward came the Lord,..... on - ward,

still voice, onward came the Lord, and in that still..... voice,

on - ward came..... the Lord,..... on -

still voice, onward came the Lord,.....

*cres.* *pp*

*cres.* *pp*

on - ward, on - ward came the

*cres.* *pp*

on - ward, on - ward came the

*cres.* *pp*

on - ward, on - ward came the

*pp*

on - ward came the

*cres.* *con.* *do.* *pp*

Lord.....

Lord.....

*pp*



No. 35. "HOLY IS GOD THE LORD."—RECIT., QUARTETT AND CHORUS.

**ALTO SOLO.** *Recitativo*  
Above Him stood the Seraphim: and one cried to another:

**ACCOMP.** *p*

*Adagio. ♩ = 72.*

**SOPRANO 1mo. Solo.** Ho - ly, ho - ly, ho - ly is God the Lord,

**SOPRANO 2do. Solo.** Ho - ly is God the Lord,

**ALTO 1mo. Solo.** Ho - ly is God the Lord,

**ALTO 2do. Solo.** Ho - ly is God the Lord,

**SOPRANO 1mo. Chorus.** *f* Ho - ly, ho - ly, ho - ly is

**ALTO. Chorus.** *f* Ho - ly, ho - ly, ho - ly is

**TENOR. Chorus.** *f* Ho - ly, ho - ly, ho - ly is

**BASS. Chorus.** *f* Ho - ly, ho - ly, ho - ly is

*Adagio.*

**ACCOMP.** *pp* *ff*

the Lord..... Sab - a - oth, Now His glo - ry hath fill - ed all the

the Lord Sab - a - oth,

the Lord..... Sab - a - oth, Now His glo - ry hath

the Lord Sab - a - oth, Now His glo - ry hath

God the Lord, the Lord..... Sab - a - oth.

God the Lord, the Lord..... Sab - a - oth,

God the Lord, the Lord Sab - a - oth,

God the Lord, the Lord..... Sab - a - oth,

*ff* *pp*

earth, hath fill - ed all the earth,..... fill - ed, fill - ed

Now His glo - ry hath fill - ed all the earth, hath..... fill - ed, fill - ed

fill - ed all the earth, hath fill - ed all the earth,

fill - ed all the earth, hath fill - ed, fill - ed,..... hath

*pp* Now His glo - ry hath fill - ed all the earth; Now His glo - ry hath fill - ed

*pp* Now His glo - ry hath fill - ed all the earth, hath fill - ed

*pp* Now His glo - ry hath fill - ed all the earth, hath fill - ed

*pp* Now His glo - ry hath fill - ed, fill - ed

all..... the earth. Ho - ly, ho - ly, ho - ly is  
 all the earth. Ho - ly, ho - ly, ho - ly is  
 fill - ed all the earth. Ho - ly, ho - ly, ho - ly is  
 fill - ed all the earth. Ho - ly, ho - ly, ho - ly is

all the earth. Now His glo - ry hath fill - ed all the earth.  
 all the earth, hath fill - ed all the earth. *p* Now His glo - ry hath fill - ed all the  
 all the earth, hath fill - ed all the earth. *p* Now His glo - ry hath

*pp*

God the Lord. Now His glo - ry hath fill - ed all the  
 God the Lord. Now His glo - ry hath fill - ed all the

*f* Ho - ly is God the Lord. *pp* Now His glo - ry hath fill - ed all the  
 earth. *f* Ho - ly is God the Lord. *pp* Now His glo - ry hath fill - ed all the  
 fill - ed all the earth. *f* Ho - ly is God the Lord. *pp* Now His glo - ry hath fill - ed all the  
 Now hath fill - ed the earth. *f* Ho - ly is God the Lord. *p* Now His glo - ry hath fill - ed all the

*ff* *p*

Con 8va.

earth; Now His glo - ry hath fill - ed all the earth; now His glo - ry hath  
 earth; Now hath His glo - ry fill - ed all the earth; now His glo - ry hath  
 earth; Now fill - ed all the earth, fill - ed all the earth; now His glo - ry hath  
 earth,..... hath fill - ed all, hath fill - ed all..... the earth; now His glo - ry hath  
 earth,..... fill - ed all, hath fill - ed all the earth; now his glo - ry hath  
 earth,..... fill - ed all, hath fill - ed all..... the earth; now his glo - ry hath  
 earth, hath fill - ed, fill - ed all the earth; now His glo - ry hath  
 ff > dim. pp  
 fill - ed all the earth, fill - ed all, hath fill - ed all the  
 fill - ed all the earth, fill - ed all the earth, fill - ed all the  
 fill - ed all the earth, hath fill - ed all the earth, hath fill - ed all the  
 fill - ed all the earth, hath fill - ed, fill - ed, all the  
 fill - ed all the earth, His glo - ry now hath fill - ed all..... the  
 fill - ed all the earth, His glo - ry now hath fill - ed all the  
 fill - ed all the earth, His glo - ry now hath fill - ed all..... the  
 fill - ed all the earth, His glo - ry hath fill - ed all the  
 ff > dim. pp



earth, now... His glo - ry hath fill - ed all the earth.

earth, now... His glo - ry hath fill - ed all the earth.

earth, now His glo - ry hath fill - ed all the earth, hath fill - ed all the earth.

earth, now His glo - ry hath fill - ed all the earth, hath fill - ed all the earth.

No. 36. "GO, RETURN UPON THY WAY."—CHORUS AND RECITATIVE.

$\text{♩} = 63. \text{ } A \text{ tempo } Adagio \text{ non troppo.}$

**SOPRANO.**

**ALTO.**

**TENOR.**

**BASS.**

**ACCOMP.**

Go, return up-on thy way! For the Lord yet hath left him sev-en thousand in

Go, return up-on thy way! For the Lord yet hath left him sev-en thousand in

Is - ra - el, knees which have not bow'd to Baal. Go, re - turn up -

*cres.*

*cres.*

**SOPRANO 1mo.** *Recit.*  
Go, return upon thy way; Thus..... the Lord command - eth.

**SOPRANO 2do.**  
Go, return upon thy way; Thus..... the Lord command - eth.

**ALTO.**  
Go, return upon thy way; Thus the Lord command - eth.

**TENOR 1mo.**  
- on thy way, Go, re - turn; Thus the Lord..... command - eth.

**TENOR 2do.**  
- on thy way, Go, re - turn; Thus the Lord command - eth.

**BASSO 1mo.**  
- on thy way, Go, re - turn; Thus the Lord..... command - eth.

**BASSO 2do.**  
- on thy way, Go, re - turn; Thus the Lord command - eth.

*cres.* *cendo.* *f* *Recit.* *p*

*Piu mosso.*  $\text{♩} = 84.$  ELIJAH.

BASSO SOLO. I go on my way in the strength of the

ACCOMP. *cres.* - - cen - do. *f* *f*

Con 8va.

Lord. For Thou art my Lord; and I will suf - fer for thy

*cres.* *f* *sf*

sake. My heart is therefore glad; my glo - ry rejoic - eth; and my flesh shall al - so rest in hope.

*p*

Attaca No. 37.

## No. 37. "FOR THE MOUNTAINS SHALL DEPART."—ARIOSO.

$\text{♩} = 100.$  *Sostenuto assai.*

BASSO SOLO. ELIJAH.

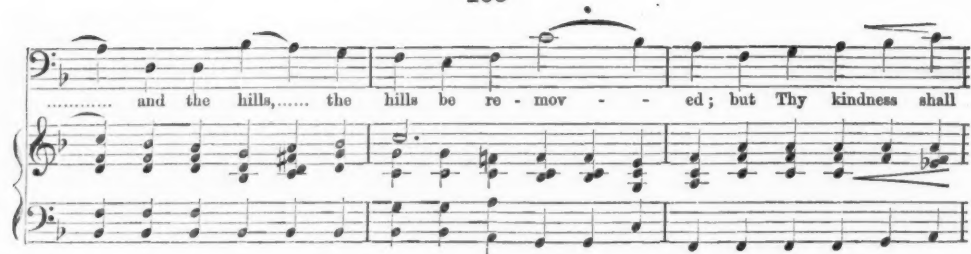
ACCOMP. *p*

ELIJAH.

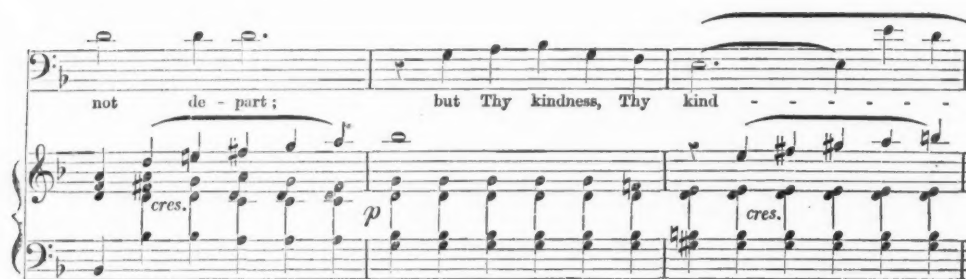
For the moun - tains shall de - part,.....

*dim.* *p*

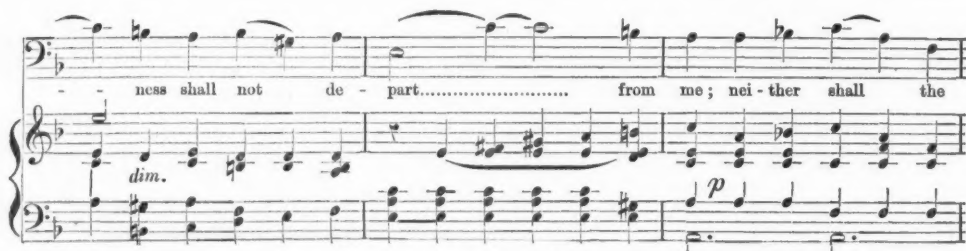
and the hills,..... the hills be re - mov - - ed; but Thy kindness shall



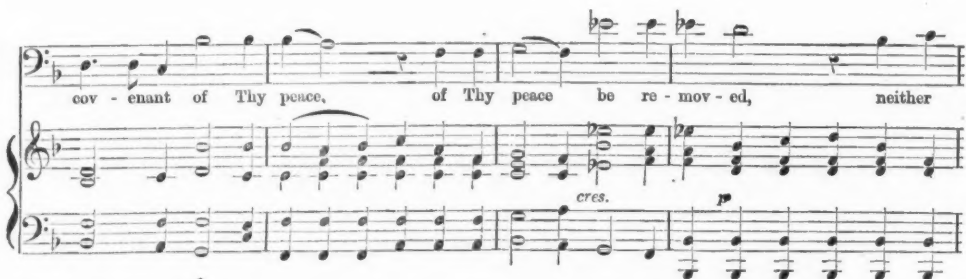
not de - part; but Thy kindness, Thy kind - - - -



ness shall not de - part..... from me; nei - ther shall the



cov - enant of Thy peace, of Thy peace be re - mov - ed, neither



shall..... the cov - enant of Thy peace..... be re - mov - ed; but Thy





kindness shall not de - part, shall not de - part,..... but Thy kind -

*cres.* *p*

- - ness shall not de - part, shall not de - part from

*p*

me; nei - ther shall be re - mov - ed the cov -

*cres.*

- - e - nant of..... Thy peace.

*p*

## No. 38.

## "THEN DID ELIJAH."—CHORUS.

*Moderato maestoso. ♩ = 76.*

**SOPRANO.** *f* Then did E - li - jah the

**ALTO.** *f* Then did E - li - jah the

**TENOR.** *f* Then did E - li - jah the

**BASS.** *f* Then did E - li - jah the

**ACCOMP.** *f* *Moderato maestoso.*

Con Sva.

prophet break forth like a fire; his words appear - ed like burning

prophet break forth like a fire; his words appear - ed like burning

*sf*

torch - es, his words ap - pear - ed like burning torch - es, like burning

torch - es, his words appear'd like burning torch - es, like burning torch - es,

torch - es, his words ap - pear - ed like burning torch - es,

torch - es, his words ap - pear - ed like burning torch - es, like burning

torch - es, like burning torch - es.

like burning torch - es.

like burning torch - es.

torch - es.

Might - y kings by him were o - ver-

*sf*

Might - y kings by him were o - ver-

Might - y kings by him were o-verthrown, kings were o - ver-

kings by him were o - verthrown, might - y kings by him were o - ver-

- thrown, might - y, mighty kings..... were o-verthrown, were o - ver-

- thrown; By him might - y, mighty kings were o - verthrown. He stood on the mount of

- thrown; By him mighty, mighty kings were o - verthrown. He stood on the mount of

- thrown; were o - ver - thrown, by him were o - verthrown. He stood on the mount of

- thrown; By him kings were o - verthrown, o - verthrown. He stood on the mount of

*sf*

Si - - na - i, and heard the judgments of the fu - ture,

Si - - na - i, and heard the judgments of the fu - ture, and in

Si - - na - i, and heard the judgments of the fu - ture,

*sf*

and in Ho - reb, its vengeance; and in Ho - - reb, its

Ho - reb, its vengeance; and in Ho - reb, its

and in Ho - reb, in Ho - reb, its vengeance, its vengeance;

and in Ho - reb, its vengeance; and in

ven - geance, and in Ho - reb, its ven - - geance; the judg - ments of the

ven - geance, and in Ho - reb, its ven - - geance; the judg - ments of the

and in Ho - reb, in Ho - reb, its ven - - geance; the judg - ments of the

Ho - - reb, and in Ho - reb, its ven - - geance; the judg - ments of the

*sf*



future, and in Ho - reb its vengeance.

future, and in Ho - reb its vengeance.

*sempre. ff*

And when the Lord would take him a - way to heav - en,

*f* And when the Lord would take him a - way to heav - en,

And when the Lord would take him a - way to heav - en,

And when the Lord..... would take him a - way to heav - en,

*p* Lo! there came a fi - e - ry char - iot, with

*p* Lo! there came a fi - e - ry char - iot, with

*p* *Ped.* *cres.* - - - *cres.* - - - *cres.* - - - do.



heav - en, and he went by a whirl - wind to

heav - en, and he went by a whirl - wind to

*ff*



heav - en, and he went by a whirl - wind, he

heav - en, and he went by a whirl - wind, he

heav - en, and he went by a

*ff*



went by a whirl - wind, he went by a whirl

went by a whirl - wind, he went by a whirl

whirl - - - wind, he went by a whirl

*ff*

fi - e - ry, fi - e - ry hors - es; and he went by a whirl - wind to

fi - e - ry, fi - e - ry hors - es; and he went by a whirl - wind to

*cres.* *f*

heav - en: there came a fi - e - ry char - iot, with

heav - en: there came a fi - e - ry char - iot, with

*p* *cres.* *f* *cres.*

fi - e - ry, fi - e - ry hors - es: and he went by a whirl - wind to

fi - e - ry, fi - e - ry hors - es; and he went by a whirl - wind to

*f* *cres.* *f* *cres.*

*cres.* *cen* *do.* *ff*

wind to heav - en; he went,..... went by a whirlwind to  
 - - wind to heav - en, he went by a whirl - - wind to heav -  
 - wind, went by a whirl - wind to heaven, by a whirl - wind to heav -  
 - wind to heav - en,  
 heav - en, he went by a whirlwind to  
 en, he went by a whirlwind to  
 en, he went by a whirl - wind to heaven, by a whirlwind to  
 he went by a whirlwind to heaven, went by a whirl - wind to heaven, by a whirlwind to  
 heav - en, a whirlwind, by a whirl - wind went he to heav - en.  
 heav - en, a whirlwind, by a whirl - wind went he to heav - en.  
 heav - en, a whirlwind, by a whirl - wind went he to heav - en.  
 heav - en, a whirlwind, by a whirl - wind went he to heav - en.

sf  
 ff  
 ritard.  
 ff  
 ritard.  
 ff  
 ritard.  
 ff ritard.  
 sf  
 sf  
 sf



## No. 39. "THEN SHALL THE RIGHTEOUS SHINE FORTH."—ARIA.

**TENOR SOLO.**  $\text{♩} = 80.$

*Sostenuto.*

**ACCOMP.** *p*

Then, then shall the righteous shine forth as the

sun in their heavenly Fa - ther's realm, shine forth as the

sun in their heavenly Fa - ther's realm, Then shall the right - eous

shine forth in their heav - ly Father's realm, as the sun, as the

sun..... in their heav'nly Fa - ther's realm. Joy on their

*mf*

head shall be for ev - er - lasting, Joy on their head shall be for ev - er - lasting, and all

*p*

*cres.* sor - row and mourning shall flee away, shall flee..... *dim.* away for - ev - er.

*cres.* *dim.* *p*

Then, then shall the righteous shine forth as the sun in their heav'nly

Fa - ther's realm, shine forth, shine in their heav'nly Fa - ther's

*sf* *cres.* *sf* *p*

realm, shine forth as the sun..... in their

*cres.* *f* *p*

heavenly Fa - ther's realm, then shall the right - eous

dim.

shine in their heav'nly Fa - ther's realm.

*p* Ped.

**No. 40. "BEHOLD, GOD HATH SENT ELIJAH."—RECITATIVE.**

*Andante sostenuto.*

**SOPRANO Solo.**

Behold, God hath sent E-li - jah the prophet, before the coming of the great and

**ACCOMP.**

*p*

*Recit.*

dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their

*pp*

*Recit.*

*tempo.*

fathers : lest the Lord shall come and smite the earth, and smite the earth with a curse.

*cres.*

*p tempo.*

*cres.*

*f*

*pp*

## No. 41. "BUT THE LORD FROM THE NORTH."—CHORUS.

*Andante con moto.*

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

*mf sf p f*

But the Lord from the north hath raised one, who, from the rising, on his

*♩ = 88. Andante con moto. cres. cres.*

*pp ff p*

name shall call.

*p cres*

*mf cres.*

But the

cen do.

*p*



[illegible]

on his name, up-on his name, call up-on his name, and come on Princes. Behold my servant, and mine e-

on his name, up-on his name, call up-on his name, and come on Princes. Behold my servant, and mine e-

-lect, and mine e-lect, in whom my soul..... de-light-

-lect, and mine e-lect, in whom my soul..... de-light

-lect, and mine e-lect, in whom my soul..... de-light

-eth!

-eth!

-eth!

On him..... the Spir - it of God shall rest.....

On him..... the Spir - it of God shall rest.....

Con 8va

On him..... the Spir - it of God..... shall rest,..... shall  
 Spir - it of God shall rest; on him..... on him..... the  
 rest, of God shall rest; on him..... the Spir - it of God shall  
 of God shall rest; on him..... the Spir - it of God shall

Con 8va

rest; on him..... the Spir - it of God shall rest;.....  
 Spir - it of God shall rest;..... on him..... the  
 rest, shall rest,..... on him..... the  
 rest; on him..... the Spir - it.....  
 sempre forte.

on him..... the Spir - it of God..... shall  
 Spir - it of God shall rest; on him..... the Spir - it of God shall  
 Spir - it of God shall rest,..... the Spir - it of God shall  
 on him..... the Spir - it of God, the Spir - it of God shall

Con 8va

*f*

rest; the spirit of wisdom, and under-standing, the spirit of might and of

rest; the spirit of wisdom, and under-standing, the spirit of might and of

*ten.* *f* *ten.* *ten.*

*p*

counsel, the spirit of knowledge, and of the fear of the Lord,

*p* *p cres.*

counsel, the spirit of knowledge, Thus saith the Lord: "I have raised

*p cres.*

*ten.* *ten.* *p* *cres.*

Con 8va

*cres.* *f*

who from the rising, on my name shall call"

*cres.* *f*

one from the north, who on my name shall call."

*f* *ff* *attacca quartet.*



## No. 42. "O COME, EVERY ONE THAT THIRSTETH."—QUARTETTO.

SOPRANO. Solo.

ALTO. Solo.

TENOR. Solo.

BASS. Solo.

ACCOMP.

$\text{♩} = 76$ . *Andante sostenuto*.

*p* *pp*

come to the wa - ters, O come un-to Him, O come, ev' - ry one that thirsteth, O

come to Him, O come to the wa - - - - - ters, come un-to Him,

O

*p*

come, ev' - ry one that thirsteth, come, come to the wa - ters, come unto Him, .....  
 O come, ev' - ry one that thirst - eth, come, come to the wa - ters, .....  
*cres.* O come, ev' - ry one that thirst - eth, come ye un - to Him, O  
*cres.* come un - to Him, to Him, come ye un - to Him, O  
*Cres.* come, ev' - ry one that thirst - eth, come ye un - to Him, come un - to Him, O  
 come un - to Him, to Him, O  
*cres.* *p*  
 hear, and your souls shall live for - ev - er, your souls shall live for - ev - er; O  
 hear, and your souls shall live for - ev - er, your souls shall live for - ev - er; O  
 hear, hear, and your souls..... shall live for - ev - er; O  
 hear, and your souls shall live for - ev - er, your souls shall live for - ev - er; O  
*p*

hear, and your souls shall live for - ev - er, O come to the wa - ters,..... O come.....  
 hear, and your souls shall live for - ev - er, O come to the wa - ters,..... O come.....  
 hear, and your souls shall live for - ev - er, O come to the wa - ters, O come to the  
 hear, and your souls shall live..... for - ev - er, O come to the wa - ters, come to the

*cres.*  
*cres.*  
*cres.*  
*p*  
 Con 8va

to the wa - ters, come unto Him,  
 ev' - ry one to Him, O come to the waters,  
 wa - - - ters, come to Him, O come to the wa - ters,  
 wa - - - ters, come to Him, O

*p*  
*cres.*

to the wa - ters come,..... O come,  
 O come, ev' - ry one that  
 O come, ev' - ry one that thirsteth, O come to the  
 come un-to Him; O come, come ev'ry one,

*p*  
*cres.*  
*p*

come ev' - ry one that thirst - eth, come, O come to

thirst - eth, come to Him; come ev' - ry one that thirst - eth, to the

wa - ters, O come unto Him; come ev' - ry one that thirst - eth, to the

come to the wa - ters, come! O come to Him!

Musical score for the hymn "Come to the Waters". The score is written for voice and piano. The vocal part is in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "Him, O come to the wa - - - - - ters, come to Him, O come, O come, wa - - - - - ters, come to Him, O come, O come, wa - - - - - ters come, O come to Him, O come, O come to Him, come, O come to Him, O come, to". The score includes dynamic markings such as "cres." and "Cres." and a repeat sign at the end.

Musical score for the hymn "O Come to Him!". The score is arranged for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "come, ..... O come to Him! to Him, O come to Him! to Him, come to Him! Him, O come to Him!". The score includes dynamic markings such as *f* (forte) and *p* (piano). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is presented in a single system with four staves.



## No. 43. "AND THEN SHALL YOUR LIGHT BREAK FORTH."—CHORUS.

*♩ = 96. Andante maestoso.*

**SOPRANO.** *f* And then, then shall your light break forth as the light of

**ALTO.** *f* And then, then shall your light break forth as the light of

**TENOR.** *f* And then, then shall your light break forth as the light of

**BASS.** *f* And then, then shall your light break forth as the light of

**ACCOMP.** *Andante maestoso.*  
*ff* *Con 8va*

morn - - ing breaketh, and your health shall speedi - ly spring forth then;

morn - - ing breaketh, and your health shall speedi - ly spring forth then; And the

*p* *cres.*

And the glory of the Lord ev - - er shall reward you, ev - er, ev - er

And the glo - ry of the Lord ev - - er shall re -

glory of the Lord ever shall re - ward you, the glo - ry of the Lord ever

And the glory of the Lord ev - er shall re - ward..... you,

*cres.*

*Allegro. Doppio movimento.*

shall..... re-ward..... you. Lord our Cre-

- ward, re - ward you. Lord our Cre-a - tor, how ex - cellent thy Name is in all the na - tions!

shall..... re-ward..... you.

ever shall re-ward you.

*Allegro. Doppio movimento. ♩ = 96.*

a - tor, how ex - cel - lent thy Name is in all the na - tions, Lord, how excel - lent

Lord, in all the na - tions, in all the na - tions, in all the na - tions,

Lord, our Cre - a - tor, how

in all the na - tions, in all the na - tions, in all the

all..... the na - tions, Lord our Cre - a - tor, how ex -

Lord our Cre - a - tor, how ex - cellent thy

ex - cellent thy Name is in all the na - tions, in all..... the

na - tions, how ex - cel - lent in all,.....  
 cellent, thy Name..... is, Lord our Cre -  
 Name is in all the na - tions,..... in all the na - tions, Lord, our Cre -  
 na - tions, in all the na - tions!

..... in all the na - tions, how ex - cellent thy  
 - tor, Cre - a - tor, how ex - cel - lent thy Name in all the  
 - a - tor, Lord our Cre - a - tor, how ex - cellent thy  
 Lord our Cre - a - tor, how ex - cellent thy Name is in all the na -

Name is in all the na - tions!  
 na - tions, Lord our Cre - a - tor, how ex - cellent thy Name is in  
 Name..... in..... all the na - tions, in all the na - tions,  
 - tions, how ex - cellent thy Name is in

*f*  
Lord our Cre - a - tor, how ex - cellent thy Name..... is! A - men, A -  
all the na - tions,..... in all the na - tions! A - men.  
Lord our Cre - a - tor,..... in all the na - tions! Lord our Cre - a - tor,  
all the na - tions,..... in all the na - tions!

- men, A - - - - men..... Lord our Cre -  
A - - - - men,..... A - men, how ex - cellent thy Name..... is,  
Lord our Cre - a - - - tor, how ex - cellent thy Name.....  
Lord, our Cre - a - tor, how ex - cellent thy Name..... is,  
- a - tor! Lord our Cre - a - tor,  
how ex - cel - lent..... thy Name is,  
is, how ex - cel - lent thy Name..... is, how

Lord our Cre - a - tor, how ex - cel - lent thy Name is, Lord our Cre -  
*f* *sf*



in all..... the na - tions, how ex - cellent thy Name is.....

in all the na - tions, Lord our Cre - a - tor, how ex - cellent thy Name is in

ex - cellent thy Name is, Lord our Cre - a - tor, how ex - cellent thy Name is...

- a - tor, how ex - cellent thy Name is, Lord,.....

*ff*

Con 8va.....

..... in all the na - tions, how ex - cel - lent thy Name is in all the

all the na - tions, in all the na - tions. Lord our Cre -

..... in all the na - tions,..... in all the na - tions!.....

Lord,.....

Con 8va.....

na - tions! Lord our Cre - a - tor, Lord,

- a - tor,..... how ex - cel - lent thy Name is,

..... Lord our Cre - a - tor,

Lord our Cre - a - tor,..... Cre - a - tor,.....

Con 8va.....

*f*

Lord our Cre - a - tor, how ex - cel - lent thy Name is in all the

*f*

Lord our Cre - a - tor, how ex - cel - lent thy Name is in all the

*ff*

Con 8va \_\_\_\_\_ con 8va \_\_\_\_\_

na - tions, in all the na - tions. Thou fill - est heav'n with glo -

na - tions, in all the na - tions. Thou fill - est heav'n with thy glo -

na - tions, in all the na - tions. Thou fill - est heav'n with thy glo -

- ry. Lord our Cre - a - tor, how ex - cel - lent thy

- ry. Lord our Cre - a - tor, how ex - cel - lent thy

- ry. Lord our Cre - a - tor, Lord our Cre - a - tor, how ex - cel - lent thy

Score for page 185, featuring vocal and piano parts. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Name is in all the na - tions. Thou fill - est heav'n with glo - ry. A - men, A - men, A - men..."

The score consists of two systems of music. The first system includes vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system continues the vocal and piano parts, ending with a double bar line.

Lyrics for the first system:

Name is in all the na - tions. Thou fill - est heav'n with glo -  
Name is in all the na - tions. Thou fill - est heav'n with thy glo -  
Name is in all the na - tions. Thou fill - est heav'n with thy glo -  
Name is in all the na - tions. Thou fill - est heav'n with thy glo - ry.

Lyrics for the second system:

ry. A - men, A - men, A - men...  
ry. A - men, A - men, A - men,  
ry. A - men, A - men, A - men,  
A - men, A - men, A - men,  
A - men, A - men, A - men!

Contra 8va

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